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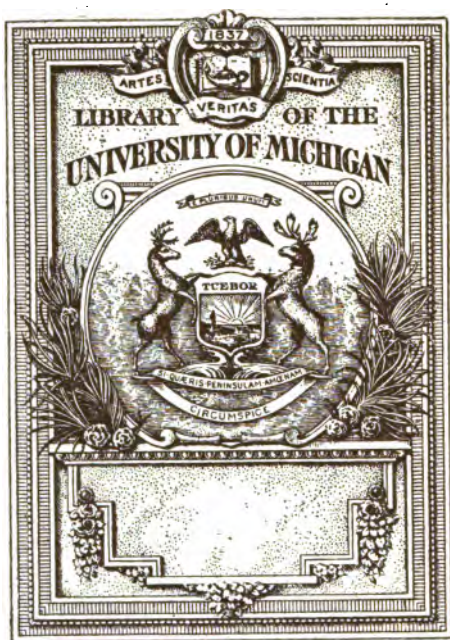
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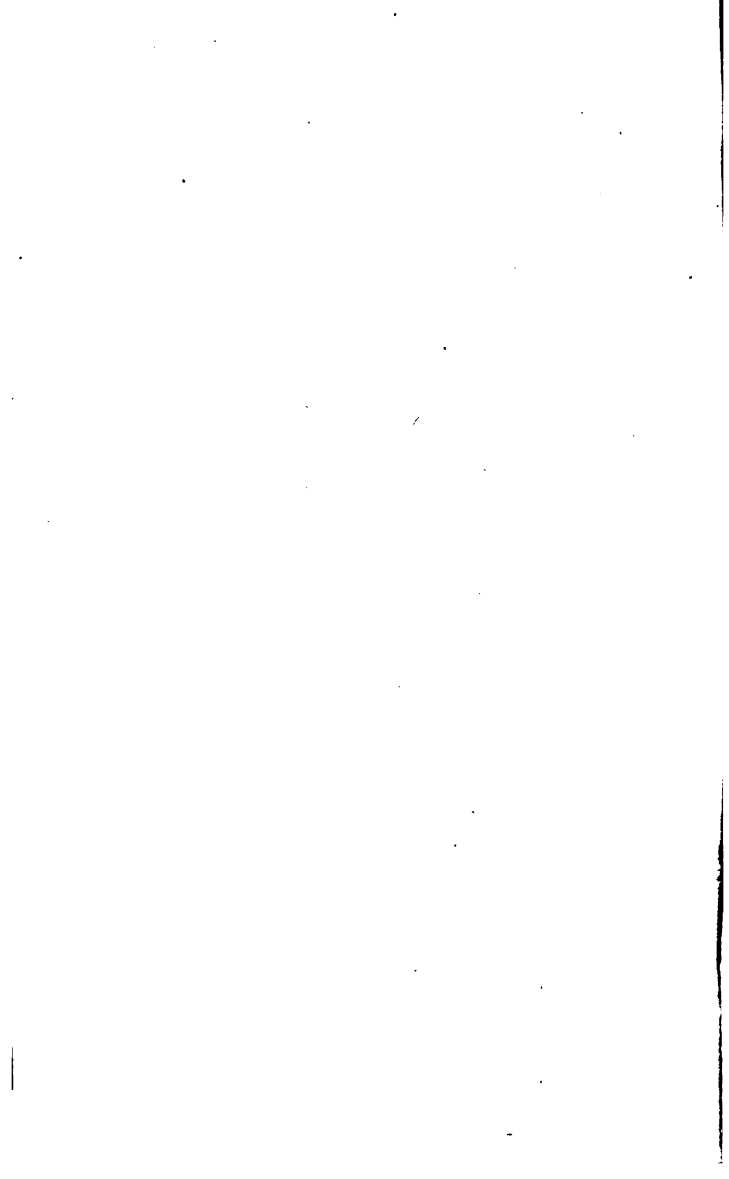


THE GIFT OF  
*Mr. Byron A. Finney*

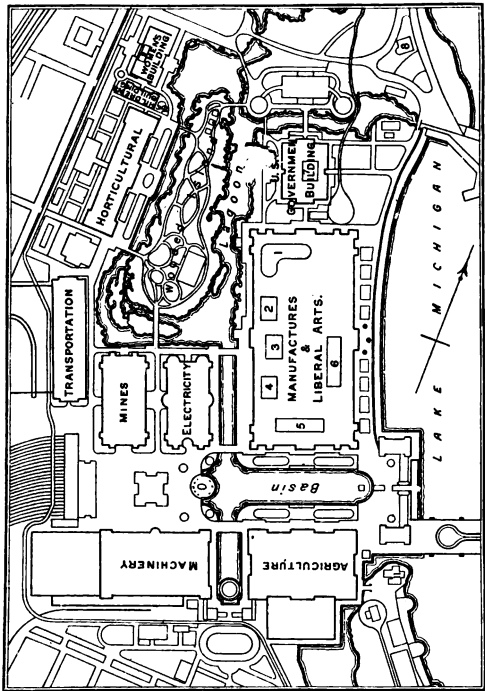
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PLAN SHOWING LOCATION OF BOOK EXHIBITS IN WORLD'S COLUMBIAN EXPOSITION.

- |   |   |
|---|---|
| 1. Exhibits of U. S. publishers, N. W. gallery.             | 7. A. L. A. exhibit. Dept. of Bureau of Education.                                  |
| 2. German university exhibit, W. gallery.                   | 8. German publishers' exhibit.  |
| 3. Italian publishers' exhibit, W. gallery.                 | 9. Woman's library, W. gallery.   |
| 4. English educational and publishers' exhibit, W. gallery. | 10. Children's library.   |
| 5. U. S. educational exhibit, S. gallery.                   | 11. Exhibition of books on Columbian discovery, ms., etc., in Convent of La Rabida. |
| 6. French publishers' exhibit, E. gallery.                  |   |



The Publishers' and Other Book  
Exhibits at the World's Colum-  
bian Exposition.



NEW YORK :  
OFFICE OF THE PUBLISHERS' WEEKLY,  
1893.

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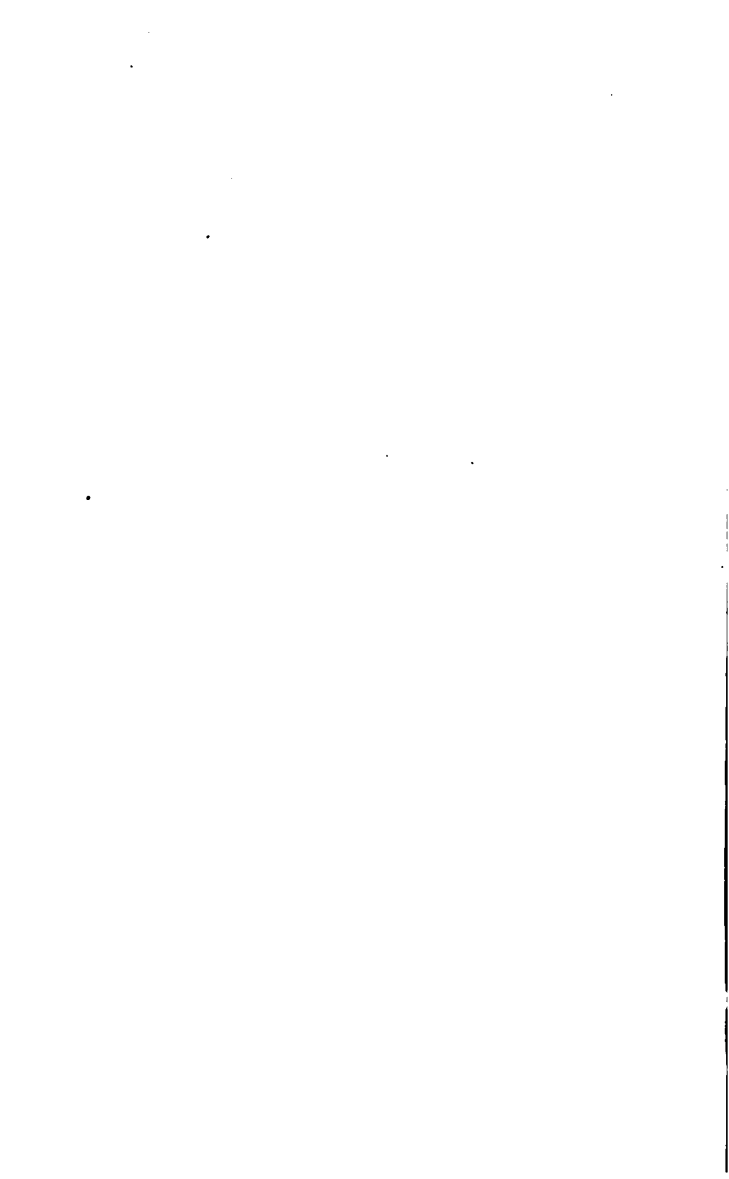


Mr. Raymond A. Finney  
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3-12-1925

## INTRODUCTORY.

THE following summary of the publishers' exhibits at the World's Columbian Exposition, compiled from the issues of THE PUBLISHERS' WEEKLY, we trust, may serve a useful purpose as a guide and suggestion to those of the book trade, and others interested in books, who may contemplate a visit to the White City. To those who have enjoyed that pleasure the pamphlet may possibly be a not unwelcome souvenir of their visit.

NEW YORK, August, 1893.



## THE PUBLISHERS' EXHIBITS AT THE WORLD'S COLUMBIAN EXPOSITION.

THE Columbian World's Exposition, view it from whatever point we may, is overwhelming in detail as well as in mass. The American people has simply outdone itself — one feels tempted to say, has overdone it. Not alone the Americans have sinned in this direction, but the foreigners also, tempted by the opportunities offered, have shown themselves off in as many places as possible. One finds a repetition of similar exhibits by the same parties in a number of buildings and departments, in which it may have been difficult to draw the line, but where one feels the line should have been drawn, even at the expense of sacrificing some of the exhibits.

On every hand one is appalled at the thought of the time, labor, energy, and money required in preparing, forwarding, and putting up such an exhibit alone as that made by the various educational institutions of this country. This is, perhaps, without exception, the most creditable of any exhibit made, and one of which the country may justly feel proud, testifying as it does to the great advance in the intellectual development of its people during the seventeen years since our Centennial Exposition.

Architecturally this exposition is an almost endless source of wonder, admiration, and inspiration. This feature alone amply repays the vis-

itor for all the time, trouble, and expense he may have invested in coming hither. Dazzling in daylight, changing with every mood and movement of the spectator, singularly resplendent at night when aflame with myriads of lights, its classic and heroic proportions make an impression that time will hardly efface. For this reason, it is a matter of regret that such noble works of art should not have been cast in more enduring material that they might have stood as monuments to the enterprise of this country and for the education of coming generations in the noble and beautiful in art.

The interest of the book-lover in general and of those connected with the book trade in particular, centres, of course, in the exhibits of the publishing houses of America, Germany, France, and England. Of these Germany, in its quaint old German House on Lake Michigan, in charge of Mr. Otto Baumgärtel, assisted by Mr. Ed. Ackermann, of Chicago, stands easily first when numbers are considered—three hundred and thirty-three firms being represented, of which the firm of Bernhard Tauchnitz alone exhibits upwards of two thousand volumes. France, with its collective exhibit artistically arranged and under the able and energetic direction of M. Emil Terquem, in the gallery of the eastern wing of the Manufactures and Liberal Arts section, facing Lake Michigan, and the United States, with its individual exhibits of about sixty firms, in the gallery of the northwest corner of

the same buildings, may stand together, each as an exemplar of its own method of exhibiting. England, we are surprised to find, is conspicuous by its absence—a few only of lesser known houses being represented by show-cases that are left to guard and explain themselves. Raphael Tuck & Sons have a large display of cards and chromo-lithographs in this department, and Mr. Zaehnsdorf has a show-case displaying samples of some of his inexpensive bindings and a few samples of his better work. On the ground floor of the Manufactures Building two or three publishing firms are represented in the Spanish department.

The antiquarian will find much interesting matter in the quaint little monastery of La Rabida, on the lake front adjoining the Krupp exhibit. The monastery of La Rabida, located near the town of Palos, Spain, was the refuge on two different occasions of Christopher Columbus. The monks of this institution becoming interested in the plans of Columbus encouraged him and gave him letters to influential persons at court, who eventually assisted him in procuring the desired aid to fit out his expedition. It was a happy thought of the government to erect a fac-simile of this building so closely connected with the memory of Columbus as a shelter for all the relics of Columbus that have been secured for exhibition. Here will be found the originals of many of the famous portraits of Columbus, documents and autographs of

great rarity ; original maps, among them the Da Vinci map loaned by Queen Victoria, and the Cosa Chart of the West Indies, loaned by the government of Spain ; together with a large number of scarce volumes relating to America, including the Vatican exhibit of valuable historical documents and objects of art from the archives of the Vatican, loaned by Pope Leo XIII.

The exhibit of the American Library Association ; the specimen of embroidered bindings in the Women's Building and in the jewelry department of the French section ; the exhibition of the L'Imprimerie Française at the foot of the stairs, east side column, N 66, or inside the French Court next to the bronze exhibits ; the library in the Children's Building ; the German University exhibit in the west gallery of the Manufactures Building, and the unique exhibit of *Puck* comprise about all that may have even the remotest interest to the trade, the teacher, librarian, or book-lover.

#### THE UNITED STATES.

It was a happy inspiration of Superintendent Peabody to assign to the publishing interests of America, France, Great Britain and Italy the positions they occupy in the gallery of the magnificent Manufactures and Liberal Arts Building. Easily accessible—the American by two staircases in the north and northwest, the French by a staircase at the east, and the others

by one in the west — they are still removed from the hurly-burly of the crowds of idle sight-seers and “Fair trotters,” and so afford a quiet resting-place for the scholar, teacher, and lovers of literature in general.

The Americans especially have been fortunate in the selection of location, and some of them have made the most of it. Though one must regret, in comparing this exhibit with the French and German, that our publishers did not join in making a collective exhibit (which they might have made more effective with less expense to individuals), we are nevertheless pleased to record that both in point of numbers and attractiveness of display the American book trade is fairly well represented.

Ascending the north staircase and turning to the west the first sign of the publishers' exhibits that strikes the visitor's eye is a mammoth wall map (18 x 22 feet) of the United States—the largest ever made—by Rand, McNally & Co. This is on the wall and faces the exhibit of Rand, McNally & Co., which is in charge of Mr. I. N. Wade. They show chiefly a fine line of wall maps, cases with maps on spring rollers, a number of fine globes, including a handsome new relief globe shown for the first time in this exhibit, and their different lines of atlases, indexed maps, etc. In a show-case they display handsomely bound volumes of their standard publications and series.

Proceeding westward we find at the corner

of the other side of the aisle the exhibit of L. Prang & Co., in charge of Mrs. Charles T. Sylvester. They show their best color-work on cards, satin, etc. The most attractive being some superb reproductions of water-colors. Interspersed with their prints are some of the original sketches and paintings with which the reproductions in most cases compare favorably.

The next exhibit is that of C. W. Bardeen, of Syracuse, who may be said to be on the Publishers' Row proper of the exhibit, the two first named being a little off the line. Mr. Bardeen has prepared nothing special for the Fair, but is well represented with a full line of his educational publications, supplies, etc.

Adjoining C. W. Bardeen's is the attractive booth of the D. Lothrop Company. Besides a full line of their publications, including magazines, they show the stages of the picture-making process handsomely mounted on a decorated mat; also the plates used in ornamenting book-covers. Large crayon portraits of a number of their authors, including one of Rev. S. F. Smith, author of the hymn "America," adorn the walls, and a handsome bronze bust of the founder of the house greets the eye of the visitor as he enters the door. Among the pictures that adorn the wall are framed views of the interior and exterior of the new six-story building which the D. Lothrop Company is erecting for its purposes on the corner of India and Atlantic Streets, Boston.



No better opportunity is furnished for the study of fine bindings at the World's Fair than in the exhibit of M. Bonaventure, the celebrated bibliophile of New York, in the north part of the section of Liberal Arts. M. Bonaventure has probably done more than any one to cultivate a taste for fine bindings in America. He is one who believes that bookbinding is an art and that the choice of a binding is also an art, that in every case the binding of a book should be appropriate and in harmony with the personages or the time of which the volume treats, or the manners, morals, country, or epoch written of. For example, a volume of love poems should not be bound in the style of Deseuil or a history of Napoleon in that of Padeloup. It is agreeable to note with what care the harmony between the volume and its cover is preserved in the works in this collection, and in examining this profusion of rare books with the delicate chiseling, rich gilding, careful execution, and varied designs it may be believed that the preparation of this exhibit is the result of patient research and remarkable technical knowledge, for it is not in a few weeks or months that one could learn to make use of the practical talent or the special aptitude of the most skillful binders of two worlds for the production of so numerous and complete a collection of works bound with such art and taste.

Among the works exhibited is a complete set of the books published by that society of ardent book lovers whose work has had so important a part in developing the art of bookmaking in America, the Grolier club of New York. Some of the choicest of these are "Bookbinding as a Fine Art," covered with a Grolier binding by David; a catalogue of manuscripts bound in green morocco, Renaissance style, by Lortie; "Philobiblon," by Richard de Bury; three volumes in Gascon style, doubled with blue. "Lecture on Printing," by Theodore L. De Vinne; Gothic binding by Thierry; "Modern Bookbinding" by William Mathews in a Jansenist binding of lemon morocco, doubled with compartments, by Smith of New York, and "Transactions of the Grolier Club" bound in similar style, by Stickman. "Christopher Plantin," bound by David, and "Knickerbocker History of New York" by Ruban. In all these works the tooling and gliding are executed with the utmost delicacy and precision.

The are a number of rich modern bindings

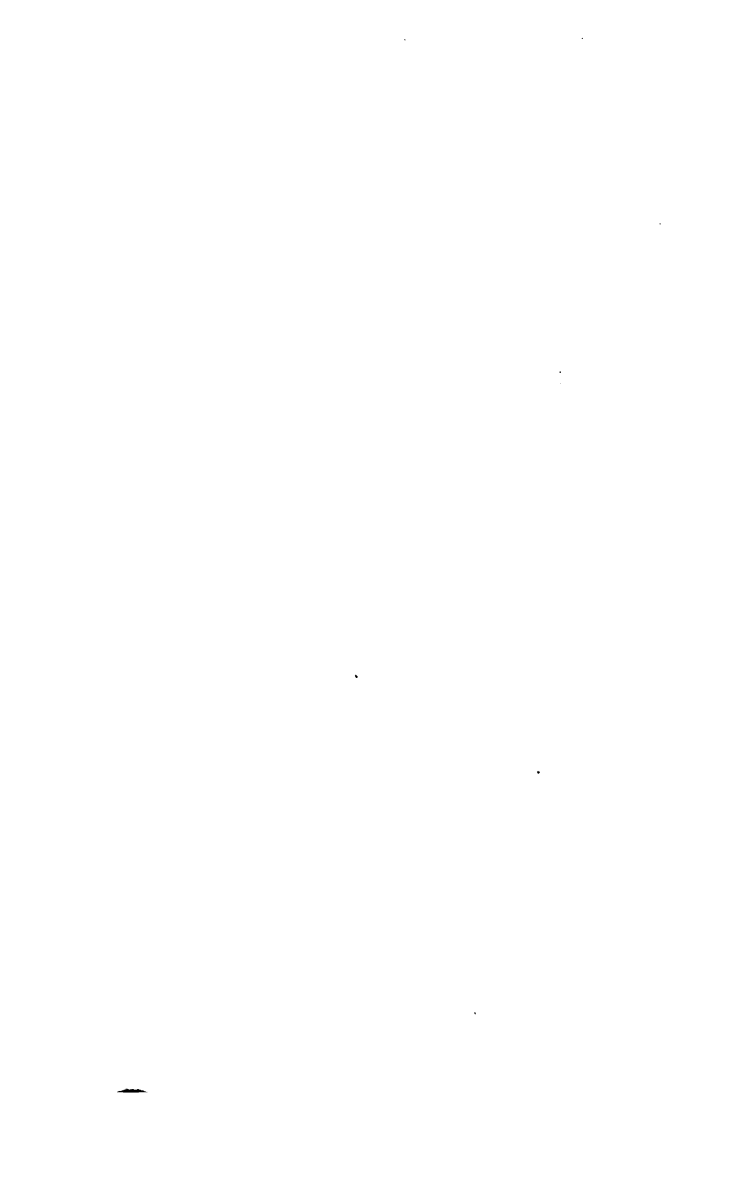
in the collection which are not of any of the known styles, but were designed especially for the volumes they cover. Such a work is "L'Abbé Constantin," by Halévy, bound by Ritter and Mennier. It is bound in blue morocco, inlaid on front cover with the title in black and yellow. The colors of France and the United States are shown in escutcheons, indicating the nationalities of the characters of the romance. "The Livre d'Or de l'Angelus de Millet" is a large volume in levant morocco, and has inlaid on the front cover a reproduction in chiseled leather of Millet's "Angelus." "Mireille," by Mistral, has a superb binding by Ritter and Mennier, a pupil of Marius-Michel, who labored several years to produce it. The binding is of brown morocco, inlaid on the front cover with title in red and gold on blue, arabesques, roses, leaves, vines, grapes, wheat, horns of plenty, lyre, torch, emblems of Provence in colored morocco; on the reverse cover, with interlacing mosaic borders entwined with a branch of olive, the stem brown, the leaves green, and olives in their natural color. It is lined with damask silk, framed in a border of brown morocco, gilt with lines intersecting at the corners, entwined with branches and leaves gilt, and a narrower border of blue morocco.

"Perrault's Tales," edited by Andrew Lang, is bound by Ritter in Gant-de-Suede levant morocco inlaid with a figure of Puss-in-Boots in black, white, and green. A work on Henriette Ronner, the cat painter, is bound in brown morocco, inlaid with green in the center, and at the four corners with medallions with figures of cats in gilt. The lining is studded with figures of cats, and the flyleaf is of cat's eye silk. "A Dissertation on the Attributes of Venus," by De la Chan, in green morocco ornamented with eighteenth century lace border studded with attributes of Venus and lined with red morocco, is by Lortic. "A History of Manon Lescant" is in blue morocco with a border of lines and laurel branches, and the cover is of old rose studded with cooing doves.

Of the works bound in the style appropriate to the subject of the volume, Martin's "History of France," bound in Du Seuil style with gilt lines, the arms of France in the center and crowned monogram L in the corners, is a good example. Another, "Point de Lendemain," by Vivant Denain, a story of amourettes, has an exquisite lining of pale blue morocco with an inlaid design in dark blue of the style known as Gravelot after an eighteenth century binder.

Something of the difficulty of bringing together a large collection of artistic bindings may be realized when it is known that the master binders are never able to employ a sufficient number of expert toolers and gilders to execute the work which they have on hand. The process of ornamenting a binding is an exceedingly slow one. A design is first prepared on paper and is pounced onto the leather. The design is then carefully tooled with cold irons, and if the design is at all intricate this work may require many days, even weeks. When this is completed the gold is applied and burnished with a hot iron. Only a small portion of the design is exposed at one time and the work can proceed but slowly. The irons cannot be allowed to become cool or applied too hot without ruining the work. In order to secure richness some works are gilded three times. When a binding is doubled or lined with ornamented leather the difficulties of working are enormous. When the outside of the covers is being tooled or gilded the covers are laid on two blocks and the volume hangs between, but in working on the inside of the cover the volume is continually in the way. M. Bonaventure says that it is easier to be a Meissonier than a master of binding. Out of the thousands of styles of bindings there are not more than ten which are recognized as pure and not more than five which an erudite would allow to be placed on the shelves of his library.

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Crossing over to the right-hand side of this Row, opposite the booth of C. W. Bardeen, we find the attractive exhibit of Estes & Lauriat, in charge of Mr. J. W. Clarke, well known to the book trade. This exhibit was at first located a little further east, nearly opposite that of Rand, McNally & Co., and had actually been opened there. Finding that the space which they are now occupying was to be disposed of they promptly moved up "into the middle of the village." Theirs forms one of the four large spaces that take up the whole of the right-hand side of the Row. The enclosure is fitted up with oak furniture and book-cases, in which are displayed chiefly specimens of their *editions de luxe*. Foremost among these, of course, is their new issue of Walter Scott, edited by Andrew Lang, of which they show a specimen of the *Connoisseur Edition*, limited to seventy copies, which is certainly a gem among fine books. On the walls they display framed original etchings and other illustrations from their publications. Included in the exhibit of Estes & Lauriat is one made by B. F. Bonaventure, of New York, who shows some rare books in fine and historic bindings.

Next to Estes & Lauriat's booth is a small space occupied by Charles Kurtz, the New York photographer, who besides specimens of his photographic art also displays some fine specimens of his photo-mechanical process-work, which has been successfully used in illustrating books and magazines.

Charles Scribner's Sons occupy the large pavilion next west. Their space is enclosed by an artistic open frame, and with its neat and tasteful furniture and book and show cases makes a very pleasing impression. Besides a judicious selection of their publications in trade bindings they also show a case full of fine bindings by Zaehnsdorf, Riviere, and other masters; special editions of Stanley's "In Darkest Africa," with which are shown two Pigmy arrows presented to the firm by Surgeon T. H. Parke, of the Stanley expedition; "Home and Haunts of Shakespeare," "Audsley's Ornamental Arts of Japan," and other of their fine-art books. In their magazine department they show the making of a magazine from the original manuscript through the proofs and the dummy to the finished article. As an object lesson of the progress made in the making of a magazine they show a copy of *The American Magazine*, printed in New York by Samuel Loudon in December, 1787. They also show the process of picture-making from the original "wash" of the artist to the illustration in the magazine. It may be noted here that the cost of the "exhibition number" of *Scribner's Magazine* has been estimated at \$60,000.

Harper & Brothers occupy the handsome oak-finished apartment next west. They show a full line of their publications just as they are issued by their house without the adventitious effects of binding, etc. The attractions of their exhibit consist in framed original drawings of Abbey's

illustrations of Shakespeare's comedies, and sketches, "wash" and colored, by Frost, Smedley, and others. They also exhibit the original manuscript of General Lew Wallace's "Ben-Hur," together with autograph manuscripts by many other distinguished writers whose work has been printed in the periodicals or books of Harper & Brothers. Also a series of six volumes, which are to be sold as souvenirs, to be known as the *Distaff Series*. These volumes have not only been written and edited but have been printed and bound by women, and the designs of the covers were made by women. Those now ready are entitled "The Higher Education of Women," edited by Anna C. Brackett, and the "Literature of Philanthropy," edited by Frances A. Goodale. The entire set has been compiled under the supervision of Mrs. Frederick P. Belamy. A curiosity in their exhibit is a copy of the first book published by this house in 1817—"Seneca's Morals." The house is ably represented by Mr. B. S. Chambers.

Last, but not least, at the extreme west, on this side of the Row, is the attractive exhibit of the Century Company. Their space is entirely enclosed, with two doors, one at each side. The enclosure is set out in panels bearing their trademark, the open books, and is painted a light drab. The most attractive feature of this exhibit is the "Evolution of a Dictionary." It begins with a collection of old dictionaries, the first of which is "An English Expositor, by John Bullo-

kar, Doctor of Physick, London, 1616." This, we believe, was the first English dictionary published. Following this volume are the various later dictionaries, side by side, and opened at the same word. Thus the evolution of style, print, and vocabulary is shown. The series culminates in the "Century Dictionary," in connection with which are shown the making of the "copy," the course the "copy" took through many stages in galley, page, and plate proof; how the illustrations were made; how the copy was preserved by means of photography; metal impressions of the pages, etc. It is curious to note that, despite the volume of material in the book itself, the processes show that in the work of compiling and arranging, much more material was stricken out than was retained. In another case is shown the evolution of a wood-cut such as those that appear in *The Century* and *St. Nicholas*. The process begins with the original India-ink drawing and follows through photographic negative, print on copper, the copper-plate then "bitten in" by acid; then the trial proofs and overlays. As a specimen of an artist's drawing of a picture directly on the wood, a block so treated by Mary Hallock Foote is shown. This artist is said to be one among a very few (if not the only one) who still holds to this plan. In this department are also shown the originals of the artistic views of the Exposition buildings by Castaigne, which were printed in the *May Century*. What adds to the great merit of these pictures is



the fact that M. Castaigne painted them over six months ago, when his imagination had to be responsible for the real spirit of his work. In another case are shown the manuscript, daguerreotypes, and other interesting historical material used in preparing the *War Series* and the "Life of Lincoln." In this is also one of the bronze casts of Lincoln's face and hand made by Leonard W. Volk in Chicago in April, 1860. With them is shown the original ms. of E. C. Stedman's poem on "The Hand of Lincoln" (beginning "Look on this cast and know the hand"), written in December, 1883. *The Century* also shows the original manuscripts of a number of prominent authors, the originals of Cole's "Old Italian Masters," a fine collection of book-covers, and a line of their miscellaneous publications. This exhibit, we understand, was mainly the work of Mr. Ellsworth, and is now in charge of Miss Sarah P. Kissell.

Returning again to the left-hand side of this Publishers' Row to the point where we left it to look at the exhibits of the five last-named publishers, we find adjoining D. Lothrop's booth a rather neglected space, in which are placed showcases containing the publications of Eben Putnam, of Salem; the Salem (Mass.) Press Publishing Co.; Hoyt, Fogg & Dunham, of Portland, Me.; and of the Seeger & Guernsey Co., publishers of the "New Cyclopædia of Manufactures and Products of the U. S." Next door we find the modest but interesting exhibit of the Volapük

societies, presided over by Romeo Tagliabue. They show books, magazines, and newspapers printed in almost every country of the world on and in the world-language, which it is claimed is now used by upwards of three millions of people all over the world. Crossing a small aisle at the foot of which is a staircase, we reach the space preëmpted by George Barrie, of Philadelphia, for his books and engravings. In this exhibit will be found many superb gift-books.

We have now reached a corridor on which the publishers' exhibits run from north to south. At the left hand, or east corner, as we face the south, we find the unique exhibit of Houghton, Mifflin & Co. Their booth is built on the order of a Greek temple, finished on the inside in olive green and old English oak. Windows of amber-stained glass give a soft, restful light to the interior. A large, cheerful tiled fireplace occupies the far end, and is flanked by comfortable, old-fashioned, straight-backed settees. The room was designed as an ideal American library by Mrs. Henry Whitman, of Boston, who has designed many of the original book-covers of this house. The book-cases lining the walls are filled with a selection from the three thousand volumes, principally fine editions of American authors, which have been issued by this house. Over these cases are placed the busts of some of their authors — Holmes, Longfellow, Emerson, Hawthorne, Lowell, Whittier, and Harriet Beecher Stowe — following the Roman custom to mount

the bust of a writer in this way, above his own books. As a curiosity they show Mr. Houghton's personal copy of the first impression of the works of Charles Dickens, which he, as proprietor of the Riverside Press, printed for W. A. Townsend & Co., of 46 Walker Street, New York, in 1861. When this firm failed to claim the work, Mr. Houghton became the publisher of the set which afterward as the green-cloth *Household Edition* was much sought after by collectors and has long ago become quite scarce and valuable. They also show, as printers, a finely bound copy of Webster's Dictionary. Their representative at the exhibit, Mr. James Macdonald, who has been connected for some years with the Chicago branch of Houghton, Mifflin & Co., is responsible for the statement that since the firm became the printers of the Dictionary in 1847 a letter has gone daily from Merriam's office to the Riverside Press.

Commanding the opposite or west corner of the corridor is the exhibit of D. Appleton & Co. Their space is quite large, and is simply but elegantly fitted up in polished oak, and tapestried and carpeted with materials of terra-cotta color. The walls are hung with plates, chiefly from "Ideals of Life in France." In the show-cases they exhibit finely bound copies of "Recent Ideals of American Art," Darwin's works, *International Educational Series*, Bancroft's "History of the United States," "Picturesque America," "The American Encyclopædia," and

others of their more important publications. Unfortunately, this exhibit has no representative, and so loses much of the value it might have to the visitor.

The same criticism holds good of the show-case displays in this corridor made by G. C. Merriam & Co., Duprat & Co., J. B. Lippincott Co., Fleming H. Revell Company, A. C. McClurg & Co., Orange Judd Co., The Britannia Publishing Company, W. T. Keener, William Wood & Co., F. A. Davis & Co., and one or two minor houses. While each of the houses named makes a full exhibit, and in nearly every case shows fine specimens of its work, these exhibits lose all the value and importance they might have to the visitor, because the books in them stand mutely under lock and key, with their backs turned to the beholder. We offer this as a suggestion, in the hope that these houses may combine and place at least one competent representative in charge of their exhibits, who will be at hand to unlock the cases and explain their contents.

On the north aisle, west of the space occupied by D. Appleton & Co. and facing The Century Co., will be found, next to the booth of the *Art Amateur* and two empty spaces, the exhibit of The Open Court Publishing Co., who show, besides bound volumes of their *Monist*, *Open Court*, and their scientific books, a show-case full of interesting original manuscripts by F. Max Müller, George Romanes, and other prominent scientists.

West of the Open Court Pub. Co. stands the *kiosk* of the *North American Review*, in which is displayed a show-case full of letters and mss. from W. T. Sherman, Jefferson Davis, Walt Whitman, A. J. Balfour, Henri Rochefort, a letter of Lord Byron to Shelley, and others equally interesting. The last exhibit on this side of the Row is that of the Christian Science Publishing Co.

The educational publishers' exhibits are massed, with a few exceptions, on the right-hand side of the corridor at the head of which we mentioned the exhibits of D. Appleton & Co. and Houghton, Mifflin & Co. In the centre of this aisle stand the show-cases of G. & C. Merriam & Co., Duprat & Co., J. B. Lippincott Company, and Fleming H. Revell Company. On the left-hand side, next to Houghton, Mifflin & Co., are the show-cases of A. C. McClurg & Co., the Orange Judd Company, and of the Britannia Publishing Co. (formerly the Henry G. Allen Co.). Adjoining these are the booths of Colby & Co., of New York, displaying historical charts; the Phonographic Institute, showing the shorthand text-books of Benn Pitman and Jerome B. Howard; the Central Supply Co., of Chicago, exhibiting school supplies, furniture, etc.; and the Concordia Publishing House, of Chicago, with a full exhibit of Lutheran publications. The show-cases of three medical publishing houses—Wm. Wood & Co., F. A. Davis & Co., and W. T. Keener—wind up the exhibits on the left-hand

side of the corridor as the visitor moves to the south.

Returning to the upper right-hand side we find next to D. Appleton & Co.'s pavilion the educational book exhibits of A. Flanagan, of Chicago ; E. L. Kellogg & Co., publishers of the *School Journal* and *The Teachers' Institute*, whose attractive exhibit is used as headquarters by many teachers ; the New England Publishing Co., of Boston ; Leach, Shewell & Sanborn, of Boston ; Ginn & Co., in whose cosey, home-like apartment they exhibit, besides their own publications, a valuable collection of old and rare books on logic, rhetoric and language ; D. C. Heath & Co., in whose space are also represented the University Publishing Co. and A. Lovell & Co. ; Silver, Burdett & Co. and the Methodist Book Concern.

We have now reached a corridor or aisle that runs east and west, the block of which extending from the exhibit of the Methodist Book Concern to the extreme west aisle may for convenience sake be named Church Street, the various denominations and their publication societies being represented here. Next to the Methodist Book Concern are the exhibits of the Epworth League, the Church of Christ, and of the Methodist Church in general. In the latter will be found a number of interesting historical relics, such as the Bible used by Philip Embury in the first Methodist meeting-house in New York, etc. Adjoining this space to the north are the exhibits of

the National Temperance Society and of the National Christian Association.

South of the Methodist Church exhibit across the corridor will be found the interesting exhibit of the American Bible Society. In a general way the purpose of the Bible Society is to show to the visitors at the World's Fair, by this exhibit, the work it has accomplished and the progress it has made in the seventy-six years of its existence. On the west aisle south of the Bible Society will be found the American Tract Society. On the corridor east of the Bible Society are ranged the neat booths of the religious denominations in the following order: Presbyterian, Congregational, Unitarian, New Jerusalem Church, United Brethren, and Seventh-Day Baptists. In all of these exhibits are shown the publications issued by the denomination occupying it, and often other interesting matter besides.

#### GERMANY.

Germany and France, as already mentioned, are the only countries whose book trades make collective exhibits at the World's Columbian Exposition, thus giving an approximately true and impressive representation of their importance and high standard. It is true that in the German section we miss several well-known houses, such, for instance, as F. A. Brockhaus, who is represented only by his greatest work, the "Konversations-Lexikon;" Paul Parey, of Berlin, the most important publisher of agricultural works; B. G.

Teubner, of Leipzig, and Weidmann, of Berlin, both world-renowned for their editions of the Greek and Latin classics ; A. Hirschwald, of Berlin, publisher of medical works, and a few other houses not so well known. We also miss here the publishing houses of Austria and Switzerland, usually included in the German book trade, who have on this occasion chosen to be represented (though in a very unrepresentative manner) with their own countries' exhibits in the west gallery of the Manufactures and Liberal Arts Building. Yet these omissions in no way impair the importance of the collective exhibit of Germany, which gives the strongest proof possible of what union and loyal trade association are able to effect.

The German book exhibit is housed in the quaint German Government Building, officially known as "Das Deutsche Haus," located on the Lake shore, north of the Naval Exhibit and south of the Iowa State Building. The attractive and artistic exterior—in imitation of the early German renaissance—harmonizes well with the lofty and artistic interior. It would be impossible to describe or even enumerate, within the limits of this report, every exhibit represented within its walls—over four hundred firms connected with the book trade having contributed. We must therefore content ourselves with a mention of a ~~few~~ of the more striking exhibits, a selection which, however, does not imply that the rest are not also of interest to the visitor.

On entering the main door, after passing two



tables on which are displayed a collection of German city and trade directories, court and state handbooks, and similar works of reference, we find at the right the exhibits of two of the most important publishers of architectural books — Ernst Wasmuth, of Berlin (represented in this country by George Busse, 783 Broadway, New York), and Hessling & Spielmeyer, also of Berlin, who opened a branch house in New York about a year ago (now at 64 East Twelfth Street). Other architectural publishing houses represented are the Gilbers'sche Kgl. Hof-Verlagsbuchhandlung, of Dresden, E. A. Seemann, of Leipzig, and L. Werner, of Munich.

Close by the exhibit of Wasmuth we find those of such world-renowned firms as Cotta, of Stuttgart, whose *Bibliothek der Weltliteratur*, in handsomely printed and substantially cloth-bound volumes at one mark, are marvels of book-making; Grote, of Berlin, with his library and illustrated *editions de luxe* of German classics and his "Weltgeschichte in Einzeldarstellungen," a universal history in thirteen large illustrated volumes, besides many other noted historical and literary works; and Das Bibliographische Institut of Leipzig, which has its imprint on "Meyer's Conversations-Lexikon," "Brehm's Thierleben" and other standard works of reference. Here also are the publishers of scientific works: Wilhelm Engelmann, of Leipzig, publisher of the famous Ebers "Papyros," two large folios with superb photo-lithographic plates, and of a

large number of valuable historical, scientific, and technical works ; A. Asher & Co., of Berlin, publishers of expensive and authoritative archæological works ; Julius Springer, of Berlin, who issues works on forestry, engineering, etc. ; Friedrich Vieweg & Sohn, of Braunschweig, whose specialties are chemistry, physics, and general sciences ; J. C. Hinrichs, of Leipzig, publisher of Hinrichs' bibliographical works and catalogues and also of important works on Egypt and Assyria ; Karl Trübner, of Strassburg, Langenscheidt, of Berlin, and others, noted publishers of philological works. Passing on we meet the fine publications of the Imperial German Archæological Institute, founded in Rome in 1829, and removed to Berlin in 1870, which include scientific works of rare value, many of them works of art in typography, printing, illustrative processwork, and binding done by the German Government Printing Office in Berlin.

In rapid succession follow the Tauchnitz exhibit of 2967 volumes in half morocco library binding, which in its imposing array challenges the attention of all visitors ; and complete sets of serial publications, many of them familiar to American readers and dealers, such as a set of the *Leipzig Illustrirte Zeitung*, published by J. J. Weber, the best German illustrated weekly journal, founded in 1843, and now numbering ninety-nine volumes, which all contain masterpieces of wood-engraving ; a set of the *Fliegende Blätter*, the humorous weekly which furnishes

jokes to half the comic papers of the world, published by Braun & Schneider, of Munich, which has completed its ninety-seventh volume; a set of the comic political paper, *Kladderdatsch*, in forty-five volumes, published by A. Hoffman & Co., of Berlin, and other sets of well-known serials. A most interesting exhibit is a complete set of a German fashion journal from its first issue in 1786 to the present day (155 volumes), published by Klemm & Weiss, of Dresden, which gives a most entertaining view of the development of the follies of fashion and their periodical repetitions. This is found in the gallery where also the German music publishers are represented by nearly a full line of their publications, headed by the great firms of Breitkopf & Haertel, of Leipzig, Peters, of Leipzig, and Henry Litolf, of Braunschweig. The most prominent music printers, lithographers, and engravers have sent exhibits of their exquisite work, among them C. G. Röder, F. M. Geidel, and Breitkopf & Haertel, all of Leipzig.

We next note a fine exhibit of German map engraving, which for accuracy and perfection of mechanical detail holds its own in the world. The exhibitors in this field are Justus Perthes, of Gotha; Wagner & Debes, of Leipzig; Georg Lang, of Leipzig; Carl Flemming, of Glogau, and the Geographisches Institut, of Weimar. The latter has sent the *fac-simile* reprints of the two oldest maps of the American continent made by order of Charles V.—one in 1527 by Christopher

Columbus' son, Fernando Colon; the other in 1529 by Diego Ribero in Seville. A large wall map of the Chinese Empire hangs near these, printed in Chinese by H. S. Herrmann, of Berlin, and intended for export to China.

Next we note the division of Fine Arts in which the exhibits challenge all other countries in perfection of execution. The Berlin Photographic Co. (which last year established a branch at 14 East 23d Street, New York City, under the management of C. Glucksmann) shows isochromatic photographs and photogravures from old and modern paintings; Rud. Schuster & Co., of Berlin (represented in this country by Hessling & Spielmeyer, of New York City), have a fine collection of steel-engravings, and the "Vereinigung der Kunstfreunde," of Berlin, displays colored fac-simile reproductions of paintings in the Berlin Royal National Gallery executed in the art printing office of Otto Troitsch, of Berlin. This latter process is a combination of chromo-lithography and photogravure, the effect of which is almost that of the original paintings. The Verlagsanstalt für Kunst und Wissenschaft, who also have made a name as publishers of photogravure reproductions of paintings, have chosen to exhibit only their latest work in scientific books containing chiefly reproductions of old classical monuments of sculpture and architecture.

Quite apart from the exhibits we have been describing is a collection brought together to

represent a model family library of German books in the best editions and bindings. It consists of 182 works in 316 volumes at a retail value of \$1000. This collection, which can be duplicated for any purchaser at shortest notice, is exhibited by the Leipzig wholesale bookseller and agent, F. Volckmar. It has been used as part of the outfit and furniture of the reception parlor in the German House of the Imperial German Commissioner, Mr. Wermuth, and can only be seen by special permission. This seems rather unfair to the exhibitor and the visitors, and if Mr. Wermuth objects to having his room entered even during his absence some arrangement should be made by which this fine library can be exhibited elsewhere. Brentano's are the agents for the German Family Library, and will mail the catalogue of its contents on application.

We give on another page a description of the exhibits of the bookmaking arts, of which Germany has sent quite a full representation. The credit of planning the details of this grand collective exhibition of the German book trade must be given to C. B. Lorck, general consul and secretary of the Central Verein für das Deutsche Buchgewerbe, who has been most ably assisted on this side by Otto Baumgärtel, managing representative, who has proved himself well fitted for his work by his clear perception of existing conditions and his untiring executive ability. Mr. Baumgärtel is ably seconded by Mr. Ed. Ackermann, of Chicago.

In this rapid survey of the German Book Trade Exhibition we have only glanced at the exterior of the books and their mechanical get-up. This is all the visitor can grasp at first glance. But the German people have sent to our country an exhibit that on thoughtful consideration will make us marvel at the vastness of the knowledge and learning stored in books written in the German language, and at the enterprise, judgment, and public spirit of German publishers. The literary and scientific value of German books is as yet only very partially grasped by the booksellers of America, and the value of these works as merchandise has as yet been most inadequately tested. Few of our booksellers would have any idea where to order a German book ordered by a customer. Year by year, as study and travel increase, our literary and scientific men read more and more of the works required for their subjects in the original language—and German is the undisputed language of much exact science as well as of most of the philosophies. Many readers, tired of waiting for booksellers to provide for them, import books for themselves, and many give up the thought of possessing works they would eagerly buy did it not involve so much personal exertion. The catalogue of this German exhibit is a liberal education in German literature. Every bookseller can have it for the asking, and with it in hand can easily master the specialties of the publishers whose works are represented.

The exhibits of publications already described elsewhere in this survey are in themselves representative of the bookmaking arts of Germany, but many of the firms who furnish the materials employed in the manufacture of the books have made separate exhibits of their arts, and this part of the German book trade exhibit is of special interest to all book manufacturers, printers, engravers, lithographers, and bookbinders.

Almost the finest printing of Germany is done at the Reichsdruckerei (Government Printing Office) of Berlin, which differs from our Government Printing Office in not confining itself to government publications, and does much independent work, subject to certain restrictions. This Reichsdruckerei displays fine specimens of book, job and plate printing, lithography, every kind of process work, zinc etching, engraving, electroplating, stereotyping type-founding, binding, etc. It employs upwards of 1300 people, and keeps busy one rotary press, fifty-nine steam book-presses, eighty-one hand-presses, and two hundred and thirteen other presses and machines. During 1891-92 these printed 14,113,000 sheets of postage-stamps (100 each), 236,000,000 postal-cards, 31,800,000 money orders, 4,425,000 sheets of insurance stamps (100 each), 788,000 sheets of wrappers, etc. (about 31,706,000 pieces), savings banks' stamps, 1,810,000, bank-notes and other papers of value, 7,400,000; representing a value of 2,627,650,000 marks.

(\$656,912,500). In miscellaneous printing about 128,000,000 sheets are turned out during the year. The treasurer's report for this period showed receipts amounting to 5,768,320 marks (\$1,442,080), and expenses amounting to 4,063,764 marks (\$1,015,941). W. Drugulin, of Leipzig, has sent a large collection of specimens of his specialty—oriental, old, and odd printing, also specimens from his type foundry. Der Deutsche Buchdrucker Verein (German Printers' Association), who work together for the advancement of the higher educational interests as well as the material interests of their trade, by forming branch societies, erecting trade schools, and by an ingenious and systematized plan of exchange of original specimens of fine job work, have sent a fine collection from this "specimen exchange." Many of these are rather conventional, though some show originality of design, but all are marvels of skill and accuracy in execution. C. Grumbach, of Leipzig, Förster & Borries, of Zwickau, and many others of lesser note are also represented. Fine art printing, including chromolithography, photolithography, photogravure and other process work, is richly represented by Opacher's Art Lithographic Publishing Co., in Munich (who have a branch in New York City); Meissner & Buch, of Leipzig; Emil Pinkau, of Leipzig (whose specialties are lithographic and half-tone views and albums); and Meissenbach-Riffarth, of Berlin and Munich.



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The art publishing house of Franz Haufstaenge of Munich, with branch establishments in New York and London, publishes copyrighted reproductions in carbon prints and photogravures of English, American, and other pictures as well as German, and its photogravures, to which it now devotes a large degree of attention, challenge comparison with any in the world. To the expert the success of its processes would appear to rest primarily on a remarkable perfection of the photographic method by which it obtains its negatives from the original pictures, and after that on the mechanical skill with which its plates are prepared for printing.

The exhibit which the firm is making at the German Department of the World's Fair at Chicago consists of carbon prints, photogravures, aquarellegravures, and fine art books. Among the carbons are the largest prints and the most perfect in detail of any ever shown. They are particularly noteworthy for the absence of any meretricious retouching of the plates and for their fidelity to the color and technical handling of the original paintings, qualities undoubtedly largely due to the perfection of the original negatives. An enormous carbon—some three feet by two in actual dimensions—of the picture of the "Madonna di San Sisto" of the Dresden gallery, one of the greatest works of Raphael in existence, is of astonishing beauty and faithfulness of execution. This, like all reproductions of the house, has been made directly from the original. Its line of fine art books is also noteworthy. An elaborately illustrated art magazine, "Die Kunst Unserer Zeit," is also issued by the house and has an extensive circulation in Europe.

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A small collective exhibit, showing specimens of every variety of printing, is furnished by the color and ink manufacturers, Kast & Ehinger, of Stuttgart, who in their exhibit of fine inks show some exquisite specimens of printing.

Bookbinding in Germany has reached almost perfection in technical detail, and fine specimens of this art are displayed, notably in fine leather bindings, of which the chief exhibitors are the Reichsdruckerei, of Berlin, which shows a white parchment bound *edition de luxe* of "Nathan der Weise," privately printed by W. Drugulin, of Leipzig; Moritz Gohre, of Leipzig; and Hermann Graf & Sohn, who display a jewel-casket which is a masterpiece of binding in fine white calf, elaborately inlaid and hand-tooled.

But, although the Germans can do the finest work called for, the German public taste does not as yet seem to demand the finish of execution in book-production which is shown in France, England, and America. To the average German the intrinsic worth of the book appeals far more than the outward form, and often when small fortunes have been spent to get a perfect text and suitable print, there is a mistaken show of the German economical bias—and paper, margin, and binding do not make a fitting setting for such contents. In cloth bindings, especially, the German taste is heavy. They are over-ornamented and too heavily gilded. The flat holiday books still hold their own, and many publishers sink a great deal of money in manufacturing

these "pracht-exemplare." There is still a great field for the education of public taste, and the publishers are beginning to realize it, and will no doubt, in time, let fine editions of classics and standards perfect in every detail take the place of these clumsy illustrated flat holiday books, which as yet are about the only specimens of German bookbinding. The bindings displayed show complete knowledge of the art, but as yet there has been but little demand for the neat, strong, simple cloth bindings which some of our publishers in America furnish with almost all their publications. An exhibition of bindings, from plain boards to full cloth, is made by the well-known Leipzig firm of R. F. Kohler. The accompanying list of this exhibit, giving the cost price of every binding, is quite instructive.

#### FRANCE.

Having looked in amazement at the bulk and system of the collective German book trade exhibit, and having striven to realize in some degree the amount and value of the work that is stored within its volumes, almost all of unostentatious exterior, we now turn to the French exhibit of books and at a glance are conscious of some of the vital differences in the characters of these two great neighboring nations. At first sight German books seem to have been written and published to be read and studied as a useful means to great ends; while French books, almost in every instance, make an impression as

articles of luxury which, so far as exterior is concerned, may take their place among the bric-à-brac of a tastefully furnished room. This impression, however, is dispelled upon a closer examination. France has a great scientific literature, recognized throughout the world, and this is well represented at the World's Fair; but even this veils its deeper purposes beneath an exterior that is simply French — inimitable. France makes the cheapest and most expensive books in the world and has on exhibition volumes ranging from three cents to hundreds of dollars a copy, and at every price it shows the finest and most perfect specimens of printing of their kind the world can produce. Although falling far behind the German exhibit in number of firms represented, the French book trade has worked harmoniously together and sent to the Columbian Exposition a far larger exhibit than ever before to any foreign exposition. Their exhibit is located in the east gallery of the Manufactures and Liberal Arts Building (east side column, N 66, or inside the French court, with a staircase near the exhibit of bronzes), and occupies a space measuring fifty by sixteen yards, one-third of which is given up exclusively to publishers who have taxed themselves about 90,000 francs, of which about 40,000 francs are borne by the members of the Paris Publishers' Club (Cercle de la Librairie de Paris) alone.

A word about the Cercle de la Librairie de Paris, whose collective exhibit is the most inter-

esting feature of Class 34 (bookbinding, typography, cartography, etc.): This club, or society, was founded in 1847, on the eve of the Revolution, and it has now a membership of over three hundred, with nearly one hundred corresponding members, pertaining to every branch of the business which has to do with the manufacture of books and with the diffusion of thought and art. One of the corners of the Boulevard St. Germain is adorned with the club's handsome little home, a creation of Charles Garnier, architect of the Opera House. Here, during the exposition season of 1889, more than one American publisher was agreeably entertained, and here is the official headquarters of the French League for the Protection of Literary and Artistic Property, which so ably seconded the American friends of international copyright in the struggle at Washington. The special exhibit of the club contains, among other volumes, an illustrated historic and descriptive account of this excellent institution, to which publication we refer those who wish to know more about the club.

A special catalogue gives a list of the volumes sent by French publishers to the World's Fairs held in London in 1864, in Vienna, Philadelphia, New Orleans, Melbourne, Barcelona, Antwerp and Amsterdam. A glance at its pages shows that the present exhibition seems to be held in the highest esteem by this association of patriotic publishers, bent on carrying to every quarter of the globe the fame of their trade, for at none of

the above-mentioned international fairs has the club made such a large display as it makes this summer on the shores of Lake Michigan. It is six times larger than that made at Philadelphia in 1876.

The official catalogue of the publishers represented at the exhibition is in itself a collection of samples of fine printing, every one of the exhibitors having supplied his own list, printed according to individual taste, with no restriction except in regard to size of page. M. Emile Terquem represents the Paris Publishers' Club, and under his able and practised direction the French book exhibit strikes the most casual observer as "a thing of beauty." Indeed the success of this exhibit is owing in a great measure to M. Terquem's rare taste, experience, and judgment in the matter of arrangement. Nothing is crowded, and every inch of ground is utilized for fine effects, not forgetting that crowning effect—a sense of space, which conduces to leisurely loitering among the treasures. These are almost all protected by glass cases, but the keys are in the doors and some one always on hand to explain and give access to those who wish to examine the books.

In the first of the rooms in which the book trade proper is represented, we find the world-renowned firm of Firmin Didot & Co., founded by François Didot in 1713, and now represented by Maurice Firmin Didot, the great-great-grandson of the founder, who has visited the expo-

sition. The Didots, who from the start were also printers, invented the Didot type—the solid, clear, beautiful, distinctive French type of Barthélemy's "Voyage d'Anacharsis en Grèce;" the English cursive type; the microscopic type of Henri Didot's fairy-books which, as Eames says, "a man needed to be an incomparable artist for art's sake to conceive;" the Greek type—brighter than Pynson's—of the Didot "Tyrtæus;" and the elegant Didot quarto size which even Octave Uzanne, who is nothing if not an anti-classicist, regards as the ideal, intensely French size of books. The Didots were also paper-makers, and invented in their mill at Essonne the superb "*papier sans fin*" (on which was printed the original edition of Bernardin de Saint Pierre's "Paul et Virginie"), and later the indisputably excellent varieties of paper used in the Didot publications. All the Didots aimed at perfection, and it mattered not whom one praised, all shared in the praise. They were brothers, nephews, and cousins whom none wished, as Sydney Smith expressed it, "once removed," and they were proud of their genealogical tree, far brighter than that of the Elzevirs.

The present head of this great historic house, who is only forty years of age, believes that a publishing house which stands still goes backward. He has engaged a German Greek scholar to edit a sumptuous work, in which the maps of Ptolemy and the lands therein delineated, as



described by the ancients, will be placed side by side. The author is eighty-two years old, and Firmin Didot trembles lest he should fail, but he fears little else in the line of his plans. He is tempted by the reports of the enormous editions which our monthly magazines publish. De Vinne has shown him how they are printed. If he should find a field for his work in America, there may be Didot books printed in New York and published in the Didot manner.

There is hardly a branch of literature which is not represented in the published works of this firm and they have made a fine exhibit. The name suggests first Greek and Latin classics, but fine illustrated works, authoritative works in philology, history, and other branches of standard, enduring literature also bear their imprint. The most striking are Racinet's "*L'Ornement Polychrome*," "*Le Costume Historique*," and the beautiful series on the manners and customs of the Middle Ages, by Paul Lacroix. No better example of color printing is displayed than is seen in these well-known books.

Directly opposite the exhibit of Firmin Didot is the booth of Boussod, Valadon & Co., successors to Goupil & Cie. (who have a branch in New York City), who display photographs and photogravures, engravings and etchings of world-renowned pictures, that for perfection of manufacture are acknowledged unrivalled. In the centre room are found the majority of the French publishers: Paul Ollendorff, the publisher

of Ohnet, Maupassant, Mendes, Delpit, and other well-known French novelists; H. Laurens, publisher of works on art, including such costly works as Blanc's "Histoire des Peintres," Alexandre's "Histoire de l'Art Décoratif," and many others of note, all of which are on exhibition. Here also is found the Librairies-Imprimeries Réunies (formerly Quantin & Morel), the great publishing house celebrated for its richly-illustrated publications, including reproductions of the works of Rembrandt, Boucher, Holbein, Titian, Dürer, and other great masters, *La Bibliothèque de l'Enseignement des Beaux Arts*, an illustrated library of all the different branches of art gotten up in volumes cloth bound at 4 f. 50 c., and Victor Hugo's works, which are models of bookmaking. This firm exhibits almost all its grand quarto and folio publications in tasteful library bindings, chiefly of half morocco, which in elegance and durability are a fitting covering for the priceless treasures they confine. In this room also are La Librairie Illustrée, publishers of illustrated works on art, history, travels, geography, etc.; Jouvet & Co., publishers of Larivé and Fleury's "Dictionnaire Français Illustré des Mots et des Choses," of historical and illustrated works, etc.; A. Colin & Co., educational, historical and scientific works; E. Thézard fils, of Dourdan, a very prominent publishing firm of works on architecture and industrial arts, of which the most renowned are Rémon's "Modern Interiors," with thirty colored plates, David's "Exterior and

Interior Decorations," with thirty-six colored plates, Foussier's works on "Upholstered Furniture," "Drapery," etc., and several less known but most valuable works; also, Felix Alcan, the publisher of works in all branches of science, especially medicine, natural sciences, physics, chemistry, astronomy, engineering, philosophy, history, etc., and who publishes several important scientific periodicals, such as *Revue Philosophique*, *Revue Historique*, *Annales de l'Ecole Libre des Sciences Politiques*, *Annales des Sciences Psychiques*, *Revue de Médecine*, *Revue de Chirurgie*, etc. Close by are the two other great scientific publishers—Gauthier, Villars & Fils, whose specialties are mathematics, mechanics, technology, and photography; and G. Masson, whose list embraces educational text-books, works on natural philosophy, physics, chemistry, medicine, mathematics, geography, etc., and who has on exhibition his great "Encyclopédie Scientifique," numbering three hundred volumes, of works on applied sciences, and his monumental publications, "Traité de Médecine," in five volumes, "Traité de Chirurgie," in eight volumes, "Grand Atlas de Marine," and the famous *La Nature*, a weekly illustrated scientific periodical, now in its twenty-first year. The typographical beauty of the output of the Masson house, especially the illustrations accompanying their medical works, is known throughout the scientific world to be without a peer.

Still in this second room of the French book

exhibit we find sixteen volumes of "La Grande Encyclopédie," a monumental work (prepared exclusively by specialists), published by H. Lamirault & Co., who are planning to complete it in twenty-eight volumes. On another shelf we find another important work of reference, Pierre Larousse's "Le Grand Dictionnaire Universel du XIX<sup>ème</sup> Siècle," published by La Librairie Larousse (Hollier-Larousse & Co.), which has recently been augmented by a second supplementary volume (making the seventeenth of the whole work), that is in itself an encyclopædia of contemporary events. Messieurs Larousse also exhibit "Le Dictionnaire Analogique," edited by P. Boissière; "Le Dictionnaire des Opéras," edited by Felix Clement and Pierre Larousse; "Le Dictionnaire d'Electricité et de Magnetisme," by G. Dumont, and "Les Annales d'Electricité," a supplement to the former; "Le Dictionnaire Complet Illustré de la Langue Française," edited by Pierre Larousse; and "La Revue Encyclopédique," published under the direction of Georges Moreau—a fine array of works of reference, all reaching perfection in mechanical details. A. Le Vasseur & Co. display some interesting illustrated works, among the most notable of which are A. Descubes' "Nouveau Dictionnaire de Histoire, de Geographie, de Mythologie, et de Biographie," a work in two large volumes that has been recognized as official by the Commissioners of Public Instruction; and the complete illustrated works of Pierre

Loti, with designs by G. Bourgain and Desiré Bourgoïn engraved on wood by A. Lèveillé.

The law publishers represented include L. La-rose & Forcel, who are strong in books and periodicals in their special line, and also have some important publications in political economy; Imprimerie Paul Dupont, who show specimens of title-deeds, a complete collection of parliamentary debates in France from 1787 to 1860 in 110 volumes, and a fine library of educational works; and A. Storck, of Lyons, who, besides a large line of law-books, has sent some fine works of art, including "Recueil d'Archéologie Lyonnaise," etchings representing the principal ancient architectural monuments of this great provincial city, and some very valuable works on medicine and hygiene.

Among publishers who make specialties of juveniles J. Hetzel & Co. stand easily first, and have sent a long line of children's books, toy-books and educational works. They, however, also carry a most important line of illustrated novels, among which are the works of Jules Verne, Erckmann-Chatrian and Victor Hugo, and, also, several of Viollet-le-Duc's famous architectural works. Another well-known publisher of illustrated gift-books, juveniles, industrial arts and scientific works, Charles Delagrave, has on exhibition "La Chevalerie," by Leon Gautier, a work crowned by the French Academy, full of handsome illustrations; "A History of the Military School of Saint Cyr," with fifty-

two illustrations by Paul Jazet, and "L'An 1789," by Hippolyte Gautier, a magnificent quarto volume with 650 illustrations, which according to luxuriance of binding sells from 50 francs to 200 francs. This firm also has fine atlases and dictionaries and makes a specialty of catalogues and bibliographies chiefly for educational purposes. L. Westhausser, Paris, also devotes himself to juveniles, and draws most of his material from Germany and England. He has on exhibition a collection of nearly 200 children's books, among which are many of those movable picture-books first invented by Braun & Schneider, of Munich, and I. F. Schreiber, of Esslingen, Germany. M. Westhausser also displays a line of literary biographies and many important works on military science.

Interesting as are the exhibits of every publisher, we must move a little more rapidly. Librairie de l'Edition Nationale, of which Emile Testard is the leading spirit, exhibits the complete works of Molière, illustrated by J. Leman and Maurice Leloir; the *édition nationale* of Victor Hugo's works, illustrated by contemporary masters; the *collection artistique* of the works of Balzac, Alex. Dumas, Mérimée; and a number of other superb editions. M. Testard also publishes an excellent popular magazine, *La Revue de Famille*. E. Plon, Nourrit & Co. exhibit a collection of memoirs of people noted during the *ancien régime*, the Revolution, the Empire and the Restoration, such as Marbot, Jarras,

Macdonald, and others; also, the latest novels and some luxurious illustrated works, among which "La Neuvaïne de Colette" is specially noteworthy. They are also the publishers of *La Revue Hebdomadaire*, which in history, travel, fiction, and contributed articles on contemporary questions is a representative periodical of the intellectual progress of the day, giving an enormous quantity of information and entertainment in its 320 pages per week. Alfred Mame & Fils, of Tours, seem to have solved the problem of cheap, perfect books, and show a large line of publications in which school-books, juveniles, and religious books, prayer-books and missals predominate. They also display a number of handsome illustrated gift-books and works of art. Bélin Frères have educational and classical works, philology, geography, mathematics, etc. C. Reinwald & Co. devote themselves to natural sciences and philosophy, and publish French editions of Darwin, Haeckel, Vogt, Buechner, Broca and others; also, noted works on medicine, anthropology, archæology, etc. They also publish a monthly bulletin of the French book trade, already in its thirty-fifth year. H. Le Soudier shows a long list of educational works, chiefly translations from the German. Hachette & Co. have on exhibition a long list of well-known standard works in history and general literature, illustrated works and *éditions de luxe* that are truly luxurious in every detail. Among the latter they exhibit "The Book of

Ruth," "The Book of Joseph," "The Book of Esther," "The Song of Solomon," "The Capitals of the World," Emile Michel's "Rembrandt," etc. They also have Elisée Reclus' "Géographie Universelle" in eighteen volumes; Perrot and Chipiez' "History of Ancient Art" in five volumes; Littré's "Dictionnaire de la Langue Française" in five volumes; complete sets of many of the best-known French authors and a long line of Greek, Latin, and foreign classics. L. Hébert, successor to Alex Houssiaux & Co., displays artistically Coppée's "Œuvres Complètes" in ten volumes, with illustrations by Flameng; Balzac's "Œuvres Illustrées," and illustrated editions of the complete works of Victor Hugo, A. de Musset and Molière. Edouard Rouveyre has a fine exhibit of art publications and of his bibliographical works, including Buchot's, Uzanne's and Dêrome's.

Before leaving this second room we must take special notice of the exhibits of the Cercle de la Librairie and of L. Conquet, two cases we have left until last as they demand and tempt more lingering notice. The publications of the Cercle de la Librairie are chiefly trade publications, bibliographical and literary works of special value to the bookseller. The "Catalogue de la Deuxième Exposition du Cercle" (July, 1881), containing ancient and modern engravings and etchings in exquisite reproductions, is in itself a very important publication. L. Conquet, the bibliophile's beau-ideal, shows in a small but



artistically arranged case his choicest publications—books that in every detail are as near perfection as human ingenuity can attain to. Gérard de Nerval's "*Sylvie*," the daintiest book ever handled by the fastidious amateur, is here, with etchings in the text by E. Rudaux; Gautier's "*Emaux et Camées*," on India paper, bound by Ruban, one of the latest of the French artistic binders; and Ludovic Halévy's "*Trois Coups de Foudre*," illustrated from designs by Kauffmann, etched by T. de Mare. Among other works are "*Monument du Costume*," with illustrations by Freudenberger and Moreau le Jeune, drawn in 1775-1783 to illustrate the manners, customs, and fashions of France in the eighteenth century; Champfleury's "*Le Violon de Faïence*," with thirty-four etchings by Jules Adeline; Alphonse Daudet's "*Fromont Jeune et Risler Aîné*," with Bayard's drawings, etched by F. Massard, and tastefully bound by Chambolle-Durn; Mme. de la Fayette's "*La Princesse de Clèves*," a sumptuous edition with etchings by Lamotte; Louis Morin's "*Vielle Idylle*," in beautiful colored covers; "*Memoires de Madame de Staël*," and Bertheroz's "*Femmes Antiques*," with etchings from illustrations by Bouguereau, J. P. Laurens, Hector Le Roux, Maurice Leloir, and other celebrities. No words can do justice to these treasures which M. Terquem keeps under lock and key, but will gladly show to all who can appreciate them and handle them as their luxurious "get-up" makes necessary.

The third room contains the historical and theological publications of Victor Lecoffre, the publisher of Catholic works and books of church music; the illustrated works on the industrial and decorative arts, published by Rouam & Co., most noticeable among which are "La Femme dans l'Art," by Marius Vachon, a work written for the glorification of woman and the influence she has had on art, and the bound volumes of the *Revue des Arts Décoratifs*, a monthly publication edited by Victor Champier. Here are also the publications of the Syndicat de la Presse, including the great French periodicals, *Revue des Deux Mondes*, *La Gazette des Beaux Arts*, *La Revue Illustrée*, *Le Monde Illustré*, etc., and the magnificent maps published by the French war department. Various government publications fill the adjoining rooms. Scattered through the rooms of the French publishers' section are exhibits of fine-art pictures, of printing, binding, etc., which are described in the following pages.

During our rapid walk through the French book exhibit we purposely turned away from all the exhibits of materials for bookmaking, papers, inks, types, processes of illustration, and book-bindings, confining our descriptions wholly to finished books. To-day we once more stroll through this beautiful department and will endeavor to point out a few of the interesting exhibits connected with the bookmaking arts.

The first room devoted to French books con-

tains exhibits of papers and inks and stationery, which can hardly be called representative from a trade point of view, but which are nevertheless full of interest to the visitor. A fine display is made by Antoine Fils & Co., ink manufacturers, who in their endeavor to bring out the perfect color and quality of their inks have furnished some most artistic specimens of color-printing. The paper manufacturers, P. Dumas, O. Chalandre and Paul Varin, have put on exhibition many samples of French paper which, though it cannot be said to be of faultless workmanship, seems nevertheless to have a certain quality in regard to absorption of ink that makes possible a perfect printed page at almost any grade of finish or weight. In this room Fortin & Co., manufacturers of blank-books and office supplies, have a fine show-case, in the centre of which is displayed a large bank ledger, solidly and artistically bound in light blue crushed levant with ornamental brass centre shield, and richly embossed brass corners.

Passing into the next room we come upon the printers' exhibit, in which F. Champenois, of Paris, and Ed. Crété, of Corbeil, hold prominent places. The firm of Champenois was one of the first to engage in chromo-lithographic printing, and from the beginning has perfected its methods until the work turned out is second to none in finish and artistic taste. Employing the very best artists and lithographers, backed by capital and an immense

plant, including twenty-four steam presses, this house has for twenty-five years turned out illustrated work of every kind, from the most delicate text illustrations in books to large posters, advertisements, and calendars of every description. F. Champenois was one of the pioneers in introducing the artistic element into advertising, and has furnished goods in this line, that may be considered works of art, to all branches of trade. He has not restricted himself to paper as material for his fine impressions, but by a special process he prints on metal the finest color work, which can be used for decoration of all kinds on boxes, jewel-cases, fancy bindings, etc. He has on exhibition a portrait of Pope Leo XIII., a reproduction of the work of the painter Chartran; "Les Origines de la Lithographie," giving the studio and portrait of Senefelder, illustrations made for Ch. Lorilleux & Co.; "Planches de Botanique," illustrations published in "Le Dictionnaire de Botanique," by Hachette & Co.; "L'Hiver" (winter), an illustration which appeared in the *Revue Illustrée*; "Dans les Hauts Pâturages des Alpes," a Swiss country scene which is a reproduction of a painting by Burnand; and "Femme des Philippines," a specimen of costumes.

The Crété printing works, founded in 1808, have been successively managed by the grandfather and father of the present head of the establishment, which has always been noted for its complete outfit, executing every kind of typographical

work (including undertakings of the most complicated character) with the utmost speed compatible with accuracy. It is one of the most admirably organized establishments in the world connected with the book industry, a fact readily believed on examination of its exhibit, which comprises prayer-books and *editions de grand luxe* in general, also medical works of the highest artistic order, printed in black and colors; treatises on electricity, mathematics, physics, chemistry, etc.; educational works in all languages, atlases, fashion journals and illustrated circulars and catalogues, of which the house makes a specialty, producing them in vast quantities by the aid of improved machinery.

Among other printers Lahure deserves special mention. The Imprimerie Lahure combines the artistic and practical. Its presses put out sumptuous *editions de luxe*, fine illustrated publications for noted publishers, journals, periodicals, catalogues for dry-goods and fancy-goods printed in black and colors, maps, classics, and law blanks of all kinds, even producing prospectuses, lottery tickets, etc. The printing of foreign languages is a specialty of this great concern, and it has become world-renowned for its color work, which is of such perfection as hardly to be distinguished from original water-colors. In 1883 the house founded the *Paris Illustré*, the first journal printed in France that contained reproductions in colors of paintings and aquarelles executed by purely typographic processes. Its

special exhibit is a reproduction of an aquarelle of Caminade, which is a triumph of printing in that it does away with the high finish of the paper hitherto used for such work and brings out the grain of the paper that materially adds to the water-color effect of the picture.

Chromo-typography and chromo-lithography have reached almost perfection in France, and several wonderfully fine specimens in this branch of art are exhibited by Ch. Lorilleux & Co., Eugène Mauler, and Minot, of Paris; and B. Sirven, of Toulouse, who only exhibits a few artistic productions, but is capable of executing any work possible to chromo-lithographic art. The latter house, founded in 1834, runs six distinct establishments besides its lithographic printing house—four in Toulouse, one in Barcelona, Spain, and one in Apas, France. Among publishers of music the best work is shown by A. Durand & Son, who has a complete edition of the works of Saint-Saëns, exquisitely printed, and a model edition of Wagner's "Lohengrin," "Tannhäuser," "Rienzi," and "The Flying Dutchman," the text in Wagner's own translation, with full operatic score; also, selections from these works for voices and instruments of all kinds. The government publications also show fine typographical work by well-known printers. In the collective exhibit of photographs, heliogravures, etc., the work of A. Michelet and P. Dujardin is specially beautiful.

A remarkably interesting exhibit is that of the

Bureau Français de Timbrage, a society of the same order as The Printsellers' Association of London. This French society was founded in 1889 and is composed of members of Le Cercle de Librairie. It has already put its stamp upon thirteen thousand pictures and five thousand fine-art works. Among the pictures it has sent are "The Birth of Venus," an etching by Abot from a painting by Rex Cabanel ; "Rêverie," an etching by Courtry from the painting by J. Henner ; "Portrait of Rembrandt," also etched by Courtry after Rembrandt's well-known original ; "At the Fountain," an etching by Focillon from a crayon by Lhermitte, etc.

Another exhibit of very valuable etchings and engravings is made by Charles Sedelmeyer, of Paris. He has sent "The Syndics of the Drapers' Corporation," the etching by Charles Koepping after Rembrandt's famous picture in the Ryks-Museum at Amsterdam, for which he received the medal of honor at the Paris Exposition of 1889 ; "The Children of Charles First of England," an etching by F. Laguillermie after the picture by Anthony Van Dyck in possession of the Queen at Windsor Castle ; "Christ Before Pilate," engraved by Charles Waltner, and "Christ on Calvary," engraved by Charles Koepping, after Munkaczy's paintings ; "Milton Dictating 'Paradise Lost' to His Daughters," also an etching by Charles Koepping after Munkaczy's other great work now in the Lenox Library, of New York City ; "Allegory on Dar-

win's 'Descent of Man,'" an original etching by E. M. Geyger ; and he also shows the unfinished proof of this artist's etching of Botticelli's "Spring," in the Royal Academy of Florence, on which he has been working for four years, and which will no doubt be a wonderful specimen of etching when finished—which may be next year. Specimens of another sumptuous unfinished work of art are forty photo-engravings from "The Complete Work of Rembrandt," which will be published in eight volumes with five hundred of these wonderful engravings after Rembrandt's original drawings and etchings, and give as text the master's biography and the history of his paintings by Dr. W. Bode, of the Berlin Museum.

Many fine and tasteful bindings appear throughout the French exhibit, but there are few exhibits of bindings as such. Among the exhibitors in this line Leon Gruel stands out for quantity, quality and artistic taste, and is specially noticeable for his great enterprise in getting ready and in place so large and valuable a representation of his art. The bindery of Leon Gruel was founded in 1811 by M. Desforges. In 1825 M. Gruel, his son-in-law and successor, father of the present head, came into possession until his death in 1846. His widow carried on the business successfully for four years and then married J. Engelmann, who first manufactured the artistic prayer-books that have become a specialty of the house. In 1875 Mme. Engelmann was again



left a widow, and soon after took her two sons, Leon Gruel and Edmond Engelmann, into partnership, the former giving his attention to the mechanical and technical, the latter to the artistic departments of the works. Since 1890 Leon Gruel has been sole proprietor. The house has trained some of the best binders of Europe who are now its most formidable competitors. M. Gruel has gotten up a fine catalogue, which can be had gratis on application to M. Terquem, in which are shown reproductions of some of the most valuable specimens he has put on exhibition. As a decorator, M. Gruel contents himself with imitating the works of the old masters of his art ; he has specimens in the styles of Maioli, Le Gascon and Derôme, and he has made a specialty of engraved and modelled leather in the Gothic manner. One of the most beautiful specimens of his work in this way covers a book of prayers woven in silk—miniatures, black-letter characters and all—by M. Henri, of Lyons. Copies of this book in a less expensive binding are also shown in M. Henri's silk exhibit in the French section at the head of the stairs leading into the French book exhibit. Another is on a copy of the artist's own "Manuel Historique et Bibliographique de l'Amateur de Relieurs." In this he has introduced among the Gothic foliage and flowers of the border a crane (*grue*) and a book, as his *marque parlante*. The prices of some of the rarities bound by him are worth noting. A

"*Livre de Mariage*," ms. on vellum, bound in morocco, with a bas-relief in ivory of the Marriage at Cana inserted, and with clasps in silver-gilt, is priced at 2800 francs; the copy of the "*Manuel*," just mentioned, is 2000 francs; a manuscript copy of the "*Imitation de Jésus-Christ*," translated by Lamennais, with miniatures by E. Moreau and G. Ledoux, will cost the purchaser 20,000 francs; while an exact copy of Mme. de Pompadour's blotter in citron morocco, with flowers inlaid in blue and red, may be had for 700 francs.

ENGLAND, ITALY, SPAIN, AUSTRIA, SWEDEN.

Other foreign publishing houses make a meagre showing in the pavilions or sections of their countries in various parts of the Manufactures and Liberal Arts Building. Strangely enough the ENGLISH publishers can hardly be said to have an exhibit—not even the houses which have large agencies in this country have thought it worth while to be represented. In the west gallery in the British section will be found scattered here and there the individual exhibits of *The Journal of Decorative Art*; the *Engineer* and *Engineering*, two of the most important English scientific weeklies, the latter showing a complete set of fifty-four volumes; W. & A. K. Johnston, of Edinburgh, who show a selection of very fine maps; J. S. Virtue & Co., the publishers of the *Art Journal*, who show specimens of etchings, engravings and

photogravures; Waterloo & Sons, who are represented by an exhibit of prints from steel and copper plates; Saxon & Co., who show Mrs. French-Sheldon's translation of Flaubert's "Salamambo," some popular books, and a line of books on music; The Hackluyt Society of 4 Lincoln's Inn Fields, London, who have a showcase full of their publications; J. Tripplin, a horologist, who exhibits a number of his own publications; Augener & Co., of London, who exhibit a line of music-books; and the following societies: Art Union, of London, engravings; London Tract Society; Religious Tract Society; London Sunday-School Union; and the Vegetarian Federal Union, of London. Raphael Tuck & Sons' exhibit occupies a space 35 feet long by 15 feet wide, and is a fac-simile of their New York office. The gem of the exhibit is a reproduction of Raphael's Madonna from the Dresden Gallery. This is said to be the finest specimen of lithography yet produced and took fully eighteen months' work to complete. Progressive proofs of the lithographer's work are finely bound in leather in one volume and form an important part of the display. The Tuck collection contains nearly 5000 specimens of color printing, ranging from the smallest Christmas card to the largest picture for framing, most of which, by the way, are printed in Germany. Joseph Zaehnsdorf, the best binder in morocco in London, has a small case of his work, its contents being labelled "Inexpensive Bind-

ing," "Library Binding," and "Artistic Binding." In the latter class are some exceptionally artistic and dainty specimens from his hand. "Cinq-Mars," two volumes, in blue crushed levant morocco, with ornate tooling, is particularly fine. Moore's "Irish Melodies" is a specimen of good symbolic binding, with its green levant and toolings of shamrock and harps. Keats' "Endymion," first edition, green levant, in dark-red inlaid morocco, with elaborate tooling, is another specimen of exquisite work.

In the ITALIAN section, nearby, we find a large exhibit of the publications of Ulrico Hoepli, of Milan, whose books are mostly bound in sheepskin. Other Italian publishing houses represented are F. Organia, of Venice, who shows some fine architectural works, among which "The Basilica of St. Mark" and "The Streets and Canals in Venice" are specially noteworthy, but can hardly be credited to Italy, as the plates have been executed by Meissenbach-Riffarth, of Germany. G. Dessi, of Sassari, exhibits some fine prints.

On the ground floor southwest in the SPANISH section will be found the book exhibits of Bailly-Ballière, of Madrid; Antonio J. Bastino, of Barcelona, books for the young and educational books; Espasa & Co. and Montaner & Simon, who show some illustrated gift-books and specimens of binding, all tawdry and in very bad taste; and I. Roca and I. Tersol, both of Barcelona. Most of the publications displayed are printed

on poor paper and are generally specimens of bad bookmaking.

AUSTRIAN publishers will be found on the ground floor of the Manufactures and Liberal Arts Building, northwest of the Columbian Avenue. Though this country has a great number of large and important publishing houses, but one of these is represented, viz.: Gerlach & Schenck, of Vienna, noted for their fine and costly industrial works. Other and less known firms are Dr. Dorn, of Vienna, works on national economy; Jacob B. Brandeis, of Prague, Hebrew books; J. Steinbrenner, of Winterberg, Bohemia, prayer-books; Ferdinand Silas, of Vienna, geographical maps; R. Lechner, of Vienna, fine topographical maps; and Simon Kaes, Vienna, *Fachzeitung für Leder Industrie*.

SWEDISH publishers make a fine exhibit of books in the Swedish official building, and the Swedish commissioner does not fail to gently remind the visitor that Sweden stands third only on the list of countries exporting books to the United States — Germany and France being the countries that outrank it. On the ground floor of this building (considered one of the most interesting foreign buildings in Jackson Park) is a model private library containing the works of the standard Swedish authors. On the table are three volumes by the Crown Prince, now King Oscar. On the shelves, elbowing the native writers, are translations into Swedish of the works of Macaulay, Lecky and other English writers.

These books, the commissioner claimed, might be found in every moderately well-furnished library in Sweden. In the gallery are the publishers' exhibits, chiefly in gay red bindings. There is very little here that will instruct the seeker after new ideas in bookmaking.

#### NEWSPAPER EXHIBITS.

An exhibit of peculiar interest to the newspaper fraternity, but of interest to everybody, is that prepared by H. P. Hubbard, of New York, under the direction of Major Handy. It occupies the four walls of a large room in the suite in the Administration Building occupied by Mr. Handy, and is connected with his private room and barred to the public, who may, however, obtain admission by card. It is a collection of the heads, date lines and in some cases the entire first page of the newspapers of the world.

Its peculiarity is largely due to the arrangement of the papers in every conceivable figure and form, and their classification. The German, Italian, French and English papers are grouped in a novel manner on one wall. Religious papers, home papers, trade papers, sporting papers, etc., are classified and reclassified according to the frequency of their publication, whether daily, weekly or monthly.

From every quarter of the habitable globe are newspapers, printed in all languages, and some novel publications are found by one who has time to look over the great number of journals displayed.

The designer of the whole queer conceit had a humorous streak when under "Ham and Eggs," or "The Hog and the Hen," he pasted the *Family Friend*, and again when below the picture of Major Handy he placed the *Popular Educator*. The major has decidedly the place of honor, since he is surrounded by several historic specimens, among them the *Boston Gazette* of 1770 and the *Gazetta Ionia*, of Corfu, printed in 1815.

Mr. Hubbard does not know how many papers his collection comprises, but he thinks there are over 5000. As they are variegated in color and different in size and appearance, the collection is a remarkable one.

HENRY SELL, advertising agent and publisher of "Sell's Dictionary of the World's Press," of London and New York (21 Park Row), has an interesting exhibit of British newspapers from the earliest period (A.D. 1632) to the middle of the nineteenth century. This may be found in the west gallery of the Manufactures and Liberal Arts Building, in the British section. The collection is in show-cases ranged along the walls and in the centre of Sell's pavilion. Beginning with the first newspaper printed in Great Britain, *The Continuation of our weekly advisoes*, of which Mr. Sell has a fine copy of No. 32, dated July 6, 1632, gives a view of the Civil War newspapers from *A Continuation of the True Diurnall of Passages in Parliament*, January 24 to 31, 1641, to *The Moderate* of December 12, 1648; copies of *Mercurius Civicus*, the first English illustrated

newspaper, printed in 1644; the Royalist newspapers from *Mercuricus Aulicus*, dated April 9, 1643, to the *Mercuricus Elencticus* of January 9, 1648; Commonwealth newspapers, 1649 to 1660; newspapers of the Restoration, 1664 to 1685; newspapers of the reign of William and Mary, 1689 to 1699; and newspapers of the reign of Queen Anne and of the Hanoverian reigns. Besides these are exhibited newspaper curiosities; British provincial newspapers; British Colonial newspapers; American newspapers from the *New York Journal*, dated October 16, 1766, to the *Charleston Mercury* of July 22, 1864, containing the announcement: "General Grant 'not dead'—he is fighting with his forces before the Confederate position at Petersburg, Va.;" also, British newspapers relating to American history from *The Public Ledger* of February 6, 1775, to the *London Chronicle*, dated October 17, 1795. Mr. Sell has prepared an interesting account of the collection giving historic notes to nearly all the journals exhibited. This will prove a valuable contribution to the history of journalism as well as to the library of the student of history.

Under this head we may also mention the interesting exhibit of *Puck*, which is housed in a dainty little structure designed by Stanford White, in a space near the north end of the Horticultural Building. It is Italian Renaissance, and the square building, with its small oval windows, has a circular, porch-like entrance, painted red within and outlined with twisted columns. Below



the railing which surrounds the roof the walls are decorated with white garlands and Cupids modelled in relief. The familiar figure of *Puck* himself stands over the porch. Within the portals the *World's Fair Puck*, a periodical slightly smaller than the New York edition and entirely different in matter, is written, illustrated, edited and printed under the eyes of the public. It is a miniature publishing house, complete in every detail and offering facilities for the study of processes unsurpassed in any other part of the exposition. The central portion of the main floor is occupied by the presses, of which there are eight. The process of printing colors from the stone is novel to most of the people who watch it, and the gradual transformation of the lithograph from black and white through the various colors, added one at a time, at different presses, to the completed picture, is extremely interesting. As one passes along the two galleries above these presses, on one's right are many small rooms in which the paper is prepared for publication. In this way the visitor has the privilege of watching the stone-grinding, the cutting of overlays, engraving on metal, wood and stone, the drawing with pen and ink on paper and with the brush on stone, mortising and proving, type-setting, the make-up department, the transfer press and the system of chromo-lithography. The corners of the second gallery are occupied by the editorial and art departments, which are the only ones curtained from the public gaze.

On the walls are many water-colors and pen-drawings by Keppler, Rogers, Oppen and others of the *Puck* staff. The cutting, folding, and stitching of the paper are done on the main floor.

#### EDUCATIONAL BOOK EXHIBITS.

Besides the foregoing, the exhibits made by the various public and private educational institutions of this and foreign countries are of the greatest interest to the bookmaker and educator, as they afford a rare occasion for comparing methods and appliances. The Educational exhibit certainly is the noblest and most impressive ever displayed and shows the vast progress that has been made since our Centennial Exposition. The exhibit comprises four divisions: (1) Public schools, education of teachers, normal schools, high schools, and asylums for the blind, deaf-mutes and idiots; (2) Colleges; (3) Universities; (4) Diocesan schools, parochial, denominational and schools of religions, other than Christian. All States of the Union, together with foreign nations, take part in this comprehensive display. These will be found in the gallery of the Manufactures and Liberal Arts Building, the United States occupying the entire southern and part of the eastern and western portion. The London School Board and the German University exhibit are to be found in the British and German sections respectively in the west gallery, and the Diocesan or Roman

Catholic Educational exhibit in the east gallery, south of the French section. In the German University exhibit in charge of Dr. Nörrenberg, of the University of Kiel, will be found the most representative showing of educational publications, and of these the works for the instruction of the deaf and dumb and for the blind will be found particularly interesting. In the section of the Nordamerikanischer Turnerbund, in the southeast gallery, will be found an interesting collection of works in German, French and Bohemian on gymnastics, fencing and other branches of bodily training. Educational exhibits will also be found in some of the State buildings and in the official buildings of various countries.

#### THE "A. L. A." EXHIBIT.

In the U. S. Government Building, in the Department of the Interior, northwest of the central rotunda, will be found the exhibit of the American Library Association, made in connection with the Bureau of Education. The plan of exhibit has four main divisions: (1) Library history and statistics, prepared by the U. S. Bureau of Education; (2) exhibits made by individual libraries; (3) the "A. L. A." Columbian Library, prepared by the American Library Association and the U. S. Bureau of Education; and (4) the comparative exhibit of library appliances, forms and models, prepared by the New York State Library School. The departments

of library history and statistics, and of individual library exhibits, though well arranged and containing some fine contributions, are less complete than the other two divisions, and are chiefly interesting to the professional librarian. The "A. L. A." Library and the Comparative library exhibit are the most important features of this section. The "A. L. A." Columbian Library—also known as the "model library"—of 5000 volumes, in complete working order, is made up largely from the contributions of American and English publishers. The books were selected and collected under the auspices of the American Library Association, and the library represents as nearly as possible the 5000 books that a new library ought to obtain first for its collection. The selection of books was made in the most careful manner, based upon leading library catalogues and upon statistics gathered from the chief public libraries of the country; the collection was catalogued by the two most prominent systems in use—the Dewey decimal classification and the Cutter expansive classification—and arranged upon the shelves half by one system and half by the other. A model catalogue has been prepared for this library, which shows the two systems of classification, and in this respect may be considered one of the most instructive volumes yet printed on the subject of libraries. The catalogues may be obtained through the Bureau of Education.

The division of the library by subjects, with retail cost of the books, is as follows :

| SUBJECTS.             | NUMBER<br>OF<br>VOLUMES. | RETAIL<br>PRICE. |
|-----------------------|--------------------------|------------------|
| Biography .....       | 635                      | \$1,110.65       |
| Fiction .....         | 809                      | 1,009.01         |
| General Works .....   | 227                      | 982.23           |
| Philosophy .....      | 96                       | 221.91           |
| Religion .....        | 220                      | 606.17           |
| Sociology .....       | 424                      | 899.50           |
| Language .....        | 108                      | 325.68           |
| Natural Science ..... | 355                      | 1,022.60         |
| Useful Arts .....     | 268                      | 825.96           |
| Fine Arts .....       | 225                      | 783.06           |
| Literature .....      | 694                      | 1,284.54         |
| History .....         | 756                      | 1,867.00         |
| Travel .....          | 413                      | 1,187.53         |
| TOTALS .....          | 5,230                    | \$12,125.90      |

From 20 to 40 per cent. discount may be obtained on the majority of the books. If the catalogue is taken as an order-list, for \$8000, roughly speaking, a 5000-volume library may be instituted, already classified, and with a printed catalogue already made, it being necessary merely to "accession" the books and afterward affix the class and book numbers according to the system chosen and as given in one of the two classed catalogues. Since the names of publishers and the list prices are given, the catalogue is complete for order purposes; its classified sections make a complete shelf-list, and the dictionary catalogue yet to be issued will complete the work needed for the convenience of users. The section of the catalogue issued

includes, besides the portions named, a directory of publishers whose publications are included, the class biography arranged alphabetically in one list according to the names of the persons whose lives are told, and the fiction-list arranged alphabetically according to authors.

Side by side with the "A. L. A." Library is the comparative library exhibit, containing samples, models and photographs of blanks, forms, appliances, furniture and fittings, used in libraries in this country and abroad. An interesting feature is the collection of answers to questions on all departments of library work, gathered from American and foreign libraries, and showing in compact form the library methods of 1893 and the changes advocated by librarians. There is an extensive collection of book-plates from America and Great Britain, to which the Ex Libris Society, of London, has contributed many rare and valuable specimens. Samples of binding are shown from America, Great Britain and Germany, the largest exhibit being made by Otto Harrassowitz, of Leipzig. The exhibit of cataloguing appliances is very complete, covering the devices most in use in America and England; and there is an elaborate display of different styles of library shelving. The exhibit of library architecture is another interesting feature. There is also a collection of photographs of librarians and those who have aided in library work, arranged in albums, with brief biographical information; on one of the walls hangs a handsome

crayon portrait of Frederick Leypoldt, the founder of this journal and of modern American book trade bibliography.

#### THE WOMAN'S LIBRARY.

The Woman's Library in the Woman's Building has attracted many visitors. It is intended to make this library a permanent one; to add to and complete it, as far as possible, and to house it in the Woman's Memorial Building, for which the Board of Lady Managers are now raising funds. The room in which the library is exhibited is the gift of the women of the State of New York. It is about sixty feet long, forty feet wide and twenty feet high, and is finely decorated. The wainscoting and furniture is of carved old English oak. The books, some 7000 in number, are arranged in low cases around the walls of the room. In point of numbers New York State leads with 2400 volumes, written by the women of the State, gathered largely through the energy and industry of the Wednesday Afternoon Club. Pennsylvania comes next with 400 and New Jersey with 350 volumes. The other States are represented with collections ranging from a hundred volumes down. Massachusetts, though she may claim more women writers than any other State, is represented with less than one hundred volumes, her committee having preferred quality to quantity—hence she is represented with a very choice and interesting collection. Foreign women have made contributions of

considerable value. France, for instance, having sent about 800 volumes, all in exquisite bindings. Bohemia sent 300, Sweden 130, Italy 150, Germany 300 and Great Britain 500 volumes. Japan has signified her intention of sending a contribution, but at this writing it has not yet been received.

An author-card catalogue is in preparation—from which it is intended to print a classed catalogue with author-index—with an “information card” for each author, giving full name, date, and place of birth, facts as to education, full maiden name, and name and position of husband, if married, and brief distinctive details of life and work. Women authors all over the world are invited to send their works to the library, and monographs and special papers are specially desired. The library is in charge of Miss Edith E. Clarke, cataloguer of the Newberry Library, from which she has obtained temporary leave of absence.

#### THE CHILDREN'S LIBRARY.

The Children's Library has been a unique feature of the fair since it was opened in the Children's Building, on June 1. It was collected and arranged with rare discrimination by Mrs. Clara Doty Bates and Mrs. Alice L. Williams, both Chicago writers of children's stories, and it consists of books contributed by the most notable children's writers of the day, containing also pictures of the writers and autograph sentiments by them. Among the authors represented are :



Mrs. Harriet Beecher Stowe, known to children chiefly by her "Little Foxes"; Dinah Mulock Craik; Palmer Cox, who sends an original Brownie; Kate Douglas Wiggin, author of "Timothy's Quest" and "The Birds' Christmas Carol"; Louisa M. Alcott; Bishop Vincent, author of many children's stories; Mrs. A. D. T. Whitney, Mrs. Isabella M. Alden ("Pansy"), Lucretia P. Hale, Mary Mapes Dodge, Mary E. Wilkins, Thomas Hughes, Richard Harding Davis, Frank Stockton, Charlotte M. Yonge, Jean Ingelow, Elizabeth R. Charles and the Marquis of Lorne.

In a show-case in the middle of the room *The Youth's Companion* makes an interesting exhibit of the growth of their paper, showing a little old volume of 1827 alongside the present size. They also show interesting originals of manuscripts and illustrations.

It is expected that the library will have a permanent place in the proposed Women's Memorial Building, the erection of which is well assured.

#### BOOKS IN STATE AND OFFICIAL BUILDINGS.

Many of the State buildings have good collections of their State literature, the Western States showing special zeal in this direction. Indiana has a fine reading-room and a library of upwards of 500 volumes; Illinois shows a fine library of books by the women authors of the State, the first volume having been printed in 1854; Wisconsin shows about 500 volumes, in which local

history is well represented ; Nebraska and the State of Washington have reading-rooms but no libraries ; California has a small collection of books ; Utah's library is strong in Mormon literature ; Idaho has a collection of about thirty books ; Iowa has an airy and pleasant library-room in which a collection of books is placed at the disposition of all who may care to use it ; Kansas liberally included books not by Kansas authors in her collection so long as they were on Kansas subjects ; Arkansas has a fine collection of books that are not books but handsome wooden dummies, each dummy representing some special wood, and being labelled where the title of the book should be with the name, scientific and common, of its material ; Kentucky has a small collection of books ; Maryland has a complete set of the publications of the Johns Hopkins University ; Virginia has an interesting library, rich in old Virginia material. Of the New England States, Maine only has a library, and that a very good one.

In the TURKISH official building are two book-cases, which, the attendant explains, are not specimens of their literature but are government and educational books, exhibited for their exquisite bindings. With the books is exhibited some music, which upon close examination will be found to be not printed or written but finely woven by hand in silk on delicate white gauze.

COSTA RICA in its gay little building has a whole case devoted to national and school books.

Each book is opened at its title-page and challenges at least a passing glance.

GUATEMALA displays about thirty volumes, bordering them with bottles of wine on one side and with tobacco on the other. One of the books is opened at its title-page, which reads, "A Book of the Arts of Guatemala, 1793."

CEYLON has quite a collection of books neatly arranged. Chief among the books exhibited are a Singalese grammar, a work on domestic economy, a sanitary primer, a Book of Common Prayer, and the Ceylon Blue-Book for 1891—the latter two giving evidence that Ceylon is at least provided with the actually necessary literature for the establishment of good society.

Down in the unique JAVANESE village they have a representation of literature in the shape of a sign bearing the legend :

ALBRECHT & RUSCHE,

*General Printers of Poetical and Prose  
Works in the Polynesian Languages.*

The Victoria House, the official building of Great Britain, contains an "imposing" collection of books. The room is itself a model English library, being finished entirely in oak. Soft, thick rugs are on the floor ; the arm-chairs are modelled from originals in the Cluny and South Kensington museums. Around the walls are leather-decorated book-cases filled with elegant bindings. Everywhere the eye is attracted by

sets in sumptuous dress—poets, novelists, journals and reviews, all suitably arrayed in elegant calf and dignified morocco dress. The visitor who approaches these shelves with bated breath and inserts a shrinking finger to pull out a book, thinking to see if the letter-press equals the binding, will find that his finger will quickly come out, but not so the book. The book is not a book, he will find to his disgust, but a dummy binding tacked on to a strip of wood. The whole elegant library is a sham.

In the Mining Building will be found here and there small collections of technical books, notably in the Russian section, which contains 125 uniformly bound books on mining; in the New South Wales section 25 large folio reports; in the Canadian department reports in French and English of the geological commission; and in the Spanish division will be found a large shelf full of "Mapa Geologico."

Other book collections of special note are the library on seamanship and American history on the brick battle-ship *Illinois*; and Theodore Thomas' large and important musical library in Music Hall.

#### RELICS OF COLUMBUS.

An exhibit which few will wish to miss is the quaint little monastery of La Rabida on a rock-bound little promontory extending beyond the shores of Lake Michigan—an almost exact facsimile of the original structure which crowns the summit of a low headland between the Odiel

and Tinto rivers, near the town of Palos, Spain. The exhibits shown within La Rabida, however, are of interest chiefly to the antiquarian and the student of history. This monastery, where Columbus first obtained aid and sympathy, has fittingly been made the depository of documents, books, charts, pictures and implements illustrating the life and voyages of the great discoverer. The idea of reproducing the ancient monastery as a shelter for these relics of Columbus was conceived and carried out by William Eleroy Curtis, chief of the Latin-American Department of the exposition. The plans were drawn from sketches and photographs secured by Mr. Curtis in Spain, and the building was erected at the expense of the exposition. Passing through the doorway the visitor enters a long, low, roughly plastered room. In cases ranged along the sides are the original manuscripts and records loaned by the Duke of Veragua, the Duchess of Berwick and Alva, and the Vatican. Among them is the original commission given to Columbus by Ferdinand and Isabella upon his departure for the first voyage; the royal letters-patent exempting from taxation the supplies required for the fleet of Columbus; a letter from Queen Isabella to Columbus; a bull of Pope Alexander giving to the sovereigns of Spain all lands discovered by Columbus; original memoranda written by Columbus to Ferdinand and Isabella, his will, a memorandum concerning his arrest and imprisonment and declaring his innocence, letters,

to his son Diego ; royal decrees concerning the discoveries, etc. These are all part of the Veragua collection, which consists of fifty-seven original documents in excellent preservation. From the Duchess of Berwick and Alva eleven papers were obtained, among them the original "capitulation" of Columbus with the Spanish sovereigns ; also rough drafts of letters of Columbus, with erasures and corrections in his handwriting, and other original documents. The contributions of the Vatican number seventeen. One of the most interesting is a letter of Pope Nicholas v., dated Rome, September 20, 1448, to the Irish bishops of Skaholt and Holar, concerning the condition of the Church in Greenland, showing that the Scandinavian colonies in Greenland were under the supervision of Rome as early as the tenth century. There are numerous bulls relating to the division of the newly discovered countries, and three interesting charts, among them a contemporary copy of the first Borgian map, celebrated in history on account of the line traced across it by Pope Alexander vi. Besides documents and maps the collection contains various articles connected with Columbus, notably a battered wooden cross, said to be a copy of the one erected on Watling's Island by Columbus. The precious relics contained in the monastery are guarded by a detachment of United States troops, constantly on duty.

**Descriptive List of the Bibliographical Publications issued by the Office of "The Publishers' Weekly."**



**NEW YORK :**  
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# The Publishers' Weekly.

THE AMERICAN BOOK TRADE JOURNAL.

FOUNDED BY F. LEYPOLDT.

THE PUBLISHERS' WEEKLY, established in 1872, with which was incorporated the *American Literary Gazette and Publishers' Circular* (established in 1852), by purchase from Mr. George W. Childs, is recognized as the independent representative of the publishing and bookselling interests in the United States.

The central feature of the paper, that makes it an indispensable aid to the book trade, to libraries and to literary people, is its *Bibliographical Department*. Every possible facility of reference is afforded by a combination of methods which records the books, by the week, the month, the season and the year, under the author, the publisher, the title, the subject and the class. It is acknowledged that no other journal, at home or abroad, supplies as practical and satisfactory a record of the publications of its country.

The bibliographical department includes :

1. A "*Weekly Record*" of all new American publications and reprints, giving their full titles (according to the rules of American Library Association), with place and date of publication, publisher's name, size, number of pages and price; and also descriptive notes of books received. This first and practically the official record is arranged *alphabetically by the authors or titles*, and for ready reference is placed in the same accessible position in each number.

2. A weekly "*Order List*," being brief-title entries, with prices, of the "*Weekly Record*," arranged *alphabetically by the publishers*. The object of this list is to present at a glance the simultaneous issues of certain publishers and to save time in the making up of orders.

3. A monthly "*Index to the Weekly Record*," being

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short-title entries, with the publisher's name and the size and price, arranged *alphabetically by the authors, with references from the titles or catchwords and from the subjects*. With each entry is given also the number of the "Weekly Record" containing the full-title entry and note.

4. A monthly "*Class Synopsis*," grouping the works of the month under such heads as Biography, Description, Education, Fiction, Fine Arts, History, Law, Literature, Medical Science, Physical and Mathematical Sciences, Poetry and the Drama, Political and Social Science, Theology and Religion, etc.

5. A semi-annual classified list of *Forthcoming Publications*, given in the Spring and Fall Announcement numbers, in which also the announced books are more fully described under the names of the publishers, arranged alphabetically.

6. An annual *Index* to the books of the year by author, title and subject, in one alphabet in the so-called Annual Summary Number, which generally is published in the last week of January. In this number is also given a classified summary of the more prominent publications of the year.

7. Regular *Lists of the Seasons*, published as follows: A complete priced catalogue of Educational Books, in July; a priced list of the Holiday Books and prominent Juvenile Books of the year, in November; a list of Guide and Summer Books, in May.

8. Weekly lists of the more prominent *New English Books*.

9. Special *Bibliographies*.

The *Literary Department* includes comprehensive intelligence as to books forthcoming and publishing movements at home and abroad, gathered with the aid of representatives in other cities; editorial discussions on book and trade subjects, as copyright, postal questions, book production and manufacture, etc.; original contributions and representative extracts on like topics; old-book chat; notes on catalogues; notes on auction sales; journalistic notes; business notes; literary and trade notes, etc.

The *Advertising Department* is by no means a subordinate feature in a journal chiefly devoted to books. In THE PUBLISHERS' WEEKLY, indeed, it is so representative of the publishing enter-

## *The Publishers' Weekly.*

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prises of the day that it becomes an essential supplement to the other departments.

A minor but practical and convenient feature is the "Books Wanted" column, giving subscribers an opportunity under the most favorable circumstances to search for books which may be out of print or unobtainable through the regular trade channels.

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"The *Weekly* is the most useful of any of the literary bulletins that I have ever had, and I think I have tried them all."—CHAS. E. HAMMET, JR., *Newport, R. I.*

## *The Publishers' Weekly.*

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"We cannot help again commending *The Publishers' Weekly*, from which we cull many items, as the best periodical of its kind in America. It is very ably conducted."—*Boston Traveller*.

"*The Publishers' Weekly* and *Library Journal* I frequently quote in the *Journal Officiel* on matters concerning the book-trade and libraries."—G. DEPPING, *Librarian of St. Geneviève and Editor of the Journal Officiel, Paris*.

"The careful cataloguing and excellent descriptive notes in the New York *Publishers' Weekly* are good examples of what book committees are glad to have before them."—H. R. TEDDER, F.S.A., and E. C. THOMAS, B.A., in the *Encycl pædia Britannica*, vol. xiv.

"I fully appreciate the value of your excellent *Weekly*, as well as your own personal services and sacrifices in the interest of the trade. We have all much to thank you for. You richly merit the united and constant support of the trade in every section of the country."—ROBERT CLARKE, *Cincinnati*.

"Has risen to be the indispensable journal of the American book trade. I can from my own experience recommend this journal, edited with practical knowledge and ability, to those wishing to keep posted on subjects pertaining to bibliography, bibliopoly and literature in America."—Dr. JULIUS PETZOLDT, *Editor of the Neuer Anzeiger für Bibliographie und Bibliothekwissenschaft*.

"Your paper is now a real benefit to the public and the book trade."—S. C. GRIGGS & Co., *Publishers, Chicago*.

"*The Publishers' Weekly* is primarily, as its name indicates, a journal for the publishing and bookselling trade, and it aims to give all the information concerning books and literature generally which is of interest to every person engaged in any capacity in the preparation and distribution of books. In that respect it is probably the most thorough trade journal published in any country. Whilst *The Publishers' Weekly* is intended primarily for those who make and sell books, it is no less useful for bookbuyers, and it is as interesting to those who wish to know something about the course of current literature although unable to invest in books except in the most modest way."—*Cleveland Herald*.

"We beg you to accept our congratulations upon the appearance of the number" [Christmas season, 1880].—HARPER & BROTHERS.

# *The Library Journal.*

OFFICIAL ORGAN OF THE AMERICAN  
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The *Library Journal* was established in 1876 by the co-operative efforts of the leading librarians on both sides of the Atlantic. Its chief object is to be a practical help to the every-day administration of both large and small libraries, and to effect a saving by enabling library work to be done in the best way, at the lowest cost. The *Journal* especially meets the needs of the smaller libraries, offering them the costly experience and practical advice of the largest. In refraining from doing imperfectly what is done so well by the several journals specially devoted to antiquarian or purely historical interests, the *Library Journal* is enabled to give its chief attention to modern bibliography and current literature, as represented particularly in its departments of "Cataloguing and Classification;" "Bibliography" (proper); "Library Economy and History," and "Anonyms and Pseudonyms."

A feature of practical value is the series of comparative articles on the methods of representative libraries regarding every-day work and details. The series began in April, 1889, and includes among others: "How We Treat New Books," "How We Choose and Buy New Books," "What We Do About Duplicates," "How We Reserve Books," "What We Do with Pamphlets," "The Management of Periodicals," "Registration of Borrowers," "How We Protect Rare and Illustrated Books," "Access to the Shelves," "Fiction in Libraries," "How to Keep Unbound Maps," and "Collection and Registration of Fines." The practical useful-

## *The Library Journal.*

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# *The Literary News.*

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Its plan is to present each month a full survey of current literature, by means of brief reviews and notices, sketches of authors, lists of books of the month, etc. The reviews and book-notices are confined to the best books of the day, and are quoted only from recognized literary journals. Their selection is made with an aim not merely to guide by a praise of books, but to awaken an

## *The Literary News.*

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interest in subjects worth studying and authors worth knowing, by giving what throws most light both on authors and books in their relation to life and literature. A full priced and annotated list of the books of the month, characteristic pictures from the illustrated books of the month, gossip about authors and books and advance notes of forthcoming publications are given in each issue.

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"Continues to bring us the latest and best criticisms on new books, prominent authors and leading magazines.

Each number contains a rare literary *mélange*—a delight to all lovers of books."—*Educational Weekly*



## The American Catalogue.

The American Catalogue of books in print and for sale July 1, 1876, compiled under the direction of F. LEYPOLDT by L. E. JONES, and its supplements, 1876-84 and 1884-90, compiled under the editorial direction of R. R. Bowker by Miss A. I. Appleton and others, aims to present all the bibliographical features of the books in the American market, arranged in the first part alphabetically by both *authors* and *titles*, and in the second part alphabetically by *subjects*. As it was impracticable to bring the body of the original work down to a later date than July, 1876, without further delaying its appearance, an appendix was added to the first part, containing the publications of most of the leading houses issued subsequently to that date, and an index to this appendix was given in each part. As a further aid, a list of bibliographies was prefixed to the second part to assist the student in prosecuting his researches beyond the province of the Catalogue proper. These two lists serve to bridge over the interval elapsing during the compilation and publication of the work, and thus practically remedy a defect inherent in all such publications.

The Catalogue and its supplementary volumes thus form the only approximately complete guide in existence to the American books of the day, so arranged as to make reference easy from whatever direction the inquiry may come, whether from that of the author, or the title, or the subject. It not only furnishes the desired information about any particular book of which the consumer is in search, but shows what others there are by the same author or on the same subject in which he is interested. To the bookseller, therefore, it is valuable both in filling

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orders and in stimulating business ; to the librarian, in supplying gaps and proportioning his collection ; and to all who are practically concerned with books, in furnishing information which nowhere else is obtainable by so convenient a method, if obtainable at all.

The author-and-title volume of the 1876 volume is out of print. A limited number of the subject volume may be had in half-leather binding at \$15.

**American Catalogue, 1876-84, compiled** under the editorial direction of R. R. Bowker by Miss A. I. Appleton. 4to, half leather, \$17.50 (*subject to raise in price*).

Appendices contain United States Government publications, January 1, 1881, to June 30, 1884 ; publications of literary and scientific societies ; books published in series.

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"I must express my high sense of the extreme care and great bibliographical skill."—HENRY R. TEDDER, *Sec'y U. K. Lib'y Assoc.*

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"I feel very proud of the catalogue, and have found it already a source of information in regard to books that my thirty-seven years' experience did not anticipate."—WM. H. YOUNG, *Troy, N. Y.*

"The Catalogue is a monument of patient, dry, uninviting work . . . There is scarcely a bookseller in the country who would hesitate a moment to expend twenty-five dollars in advertising his stock; ought he to hesitate a moment about an expenditure that would enable him to sell hundreds of dollars' worth of books in a year? Such an investment would also purchase for him a reputation among his customers for intelligence and trade knowledge that would pay him five times over."—A. D. F. RANDOLPH.

"Within its appointed limits [it] is, without question, the most perfect trade bibliography with which we are acquainted."—*London Bookseller.*

"It is not possible to speak too strongly of the value of the work on first principles, of the general thoroughness and accuracy with which it has been done, or of its typographical beauty. Few fairer and more sumptuous books have been issued from the American press."—*Literary World.*

"To booksellers, of course, it is indispensable; but it is almost equally needful to careful bookbuyers. It will take its place at once as a most valuable assistant of the book committee in every library whose purchases extend beyond the merest current literature, or where any attempt is made to fill up particular branches; and it may even be found useful as a supplement and corrective of the classed catalogue, or perhaps as a substitute for one in those unhappy libraries which are too poor to have a guide of their own."—*Nation.*

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## *Annual American Catalogue.*

An annual publication containing the full titles, with descriptive notices, of all books recorded in *The Publishers' Weekly*, with an author, title and subject index, publishers' annual lists of latest publications, and directory of publishers.

The first volume, covering the books of 1886, published in 1887, is now out of print. Of the later volumes but a few copies remain. The volume for 1890 forms the first supplement to the "American Catalogue, 1884-1890," including the second half of 1890, which is not covered by that volume of the "American Catalogue."

One volume, 8°, hf. leather, \$3.50.

The volumes from 1886 to 1890 were printed from plates reproduced from the printed matter by a photographic process, and from electrotypes from type, each title being cast separately and then mounted in alphabetical order. These processes have given so little satisfaction that it has been decided to print future volumes from type.

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